Harmonia Perfecta:

A Gawthorn (N.)

Compleat Collection

OF C. 708.

PSALM TUNES,

IN

FOUR PARTS,

The three Upper Parts being Tranſpoſed into the *Treble Cliff*; fitted to all the various Meaſures now in Uſe: Taken from the moſt Eminent Maſters, chiefly from

Mr. *RAVENSCROFT.*

To which is added,

A Dialogue upon DEATH: With ſeveral *Pſalm Tunes*, *Hymns*, and *Anthems*, never before Publiſh'd: With an Introduction to *Pſalmody*, and a Table directing to each particular Tune contain'd in this BOOK.

The whole being Principally deſign'd for the Eaſe, Improvement, and Delight of all Lovers of *Pſalmody*: Being the *firſt of this kind* ever yet Extant.

LONDON:

Printed by *William Pearſon*, and Sold by *Richard Ford*, at the *Angel*, and *Richard Hett* at the *Bible* and *Crown*, both in the *Poultry*; *John Gilbert* Mathematical-Inſtrument-Maker, on *Tower-Hill*; and *Nathaniel Gawthorn* at the *Black Peruke* in *Rood Lane*, *Fenchurch-Street*. 1730.

BRITISH MUSEUM

If I be lost or left be hind.
and any Body do me find
to Elizabeth Hall Pray me Restore
and He will give you thanks
Tharfore

Elizabeth Hall Her
P Book Augst ¼ 5 = 1741

TO THE

GENTLEMEN

Who Support the

Friday Lecture

IN

EASTCHEAP;

AND

For a Courſe of Years, have Encouraged *Pſalmody.*

GENTLEMEN,

I *Had an early Reliſh to Muſick, of* Pſalmody *in particular, which put me upon the purſuit of this Study, as I had Opportunity; my Love to it, and Pleaſure in it have encreaſed in Proportion to the Improvement I have made in this Branch of Knowledge. Your late hearty and faithful Servant, and my good Friend, Mr.* Laurence, *was not a little aſſiſting to me; it is owing to his judicious Care, that I have any thing to preſent to the World, upon this favourite Topick that may be worthy of their Notice. The Reſpect you ſhewed me, in your Choice of me to be his Succeſſor, gives you the firſt and immediate* Right *to this Performance; and it is under your Patronage, I would expoſe it to Publick View. I knew that my Friend had for a conſiderable Time been Collecting and Tranſpoſing a Set of Pſalm Tunes, in four Parts; chiefly from Mr.* Ravenſcroft: *Theſe were all put in the* Baſs *and* Treble Cliff *only, for the more eaſy Practice of young Beginners; but about the Time*

of his Deceaſe, Mr. Ravenſcroft's *Book was Reprinted, which I thought would have render'd this Collection uſeleſs. However, it appeared that there was only one of the upper Parts Tranſpoſed into the Treble Cliff; and that ſeveral of the Tunes were alter'd, as to their* Time *from what they Originally were; upon which I was adviſed to compleat this Collection; it concludes the whole of Mr.* Ravenſcroft; *(three or four Tunes excepted) the Subſtance of Mr.* Laurence's *laſt Edition;* Playford *has been carefully conſulted, and other Authors of the firſt Name; to theſe I have made Additions entirely New, gather'd elſewhere. I have prefix'd to this Book ſome general Rules, of which no Notice was taken in his laſt Edition; as to the* Method *in which the whole is diſpoſed, it is* this, *(viz.) The ſeveral* Meaſures *are thrown together by themſelves; and the* proper *Pſalm Tunes, rang'd in their Order, according to their Metres. I pretend not to be the* Author *of any one Tune, it would be* Vanity, *which I dare not allow, to ſay this Performance after all my Pains upon it, is* Faultleſs; *and* Weakneſs *indeed, to think of it's being beyond the Reach of Capricious Cenſure; if it meet with a Candid Acceptance from you, with whom it is mine Ambition to ſtand Approv'd, this will be a ſufficient Gratification, to*

GENTLEMEN,

Your Obliged,

Humble Servant,

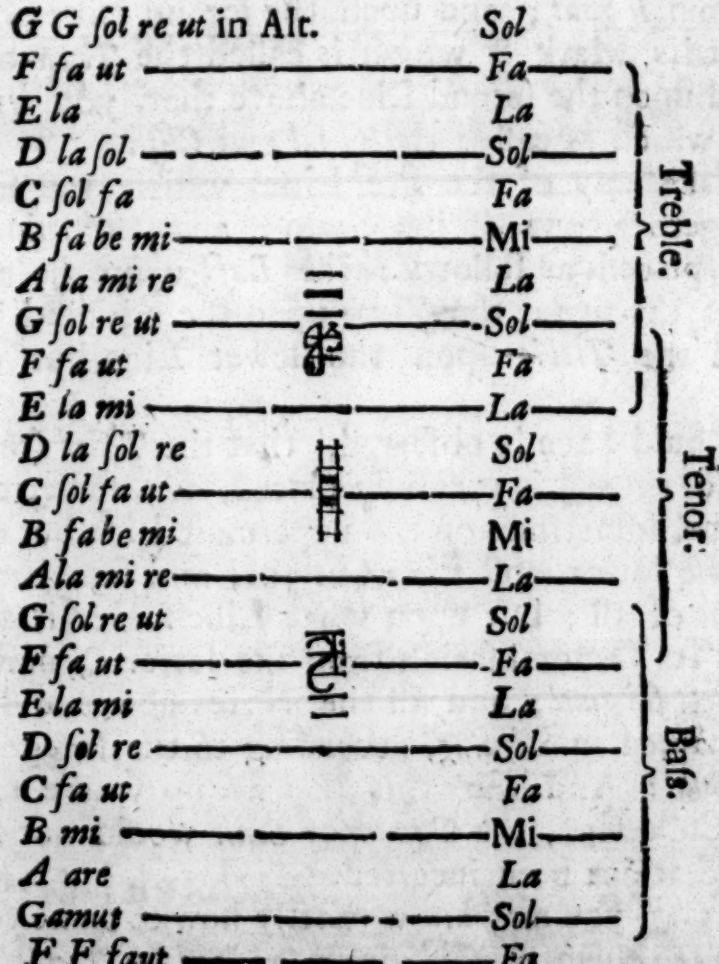
Rood Lane, *Auguſt* the 12th, 1730.

Nathaniel Gawthorn.

AN INTRODUCTION TO PSALMODY.

FOR the Underſtanding of Pſalmody, there are five Lines deviſed; which with their Spaces ſerves as Steps, gradually to expreſs the ſeveral Degrees of the Voice, Aſcending or Deſcending; but theſe Lines alone are too few, to contain all the Notes requiſite in the Compaſs of Muſick; the whole Scale conſiſting of eleven Lines, with their intermediate Spaces, is (by arch'd Lines) divided into three ſuch Syſtem's or Parts, each Arch comprehending five Lines. As followeth;

The GAMUT.



As

As theſe Lines and Parts lie together in a Body, the uppermoſt five belong to the *Treble*, the lowermoſt five to the *Baſs*; the middle Arch (taking in two Lines of the *Baſs*, and two of the *Treble*) is proper to the *Tenor*.

The *Gamut* is Compoſed of the ſeven firſt Letters of the Alphabet, *viz. A, B, C, D, E, F, G*, together with a Syllable or Syllables, expreſſing their Names.

In the firſt and ſecond Column, you have the Names of the ſeveral Lines and Spaces, in the third you have the Notes to each Line and Space, and their Names as they are to be Sung when *Mi* is in *B mi.*

You ſee the Lines of the *Gamut* are divided into 3 fives, expreſſing the three ſeveral Parts in Muſick, *(viz.) Treble, Tenor* and *Baſs*; and upon one of theſe five Lines in every Part, you will find a particular Mark or Character called a *Cliff*; by which you may know exactly how to call every Note that is plac'd upon the five Lines, or Spaces; for upon the fourth Line from the bottom, which is *F faut*, you will ſee this Mark 𝄢 which is called the *Baſs*, or *F faut Cliff*; becauſe it is placed upon *F faut*; and upon the ſecond Line above it you will ſee this Mark 𝄡 which is called the *Tenor* or *C ſol faut Cliff*; and upon the ſecond Line above that, you will find this Mark 𝄚 which is called the *G ſol reut Cliff.*

Now take any of the five Lines which you ſee Tied or Braced together, out of the Scale; and you'll find the ſeveral Cliffs, placed as follows; the *Baſs* upon the upper Line but one of the five; the *Tenor* upon the middle Line of the five; and the *Treble* upon the lower Line but one of the five.

But I would have it obſerved, that the *Tenor* (or *C ſol faut) Cliff* mark'd thus 𝄡 is variouſly placed, *viz.* ſometimes on the middle Line, ſometimes on the uppermoſt Line but one, ſometimes on the lower-moſt Line but one, and ſometimes on the loweſt Line of all; but upon what Line ſoever it ſtands, the ſame takes its Denomination from the letter *C*, and therefore 'tis called *C ſol faut*; and all the Notes above and below it, are to be named in *Solfaing*, according to the foregoing Rules of the *Gamut*: And tho' this *Cliff* is no where uſed in the following Collection, the *Gamut* or *Scale* would not have been perfect, had it not been incerted.

By theſe *Cliffs* you may know exactly how to name your Notes when you ſee them prick'd down, either in *Treble, Tenor*, or *Baſs*;

Baſs; but as this is variable according as *Mi* is plac'd. Obſerve the following *Gamut*, which is more particular.

The *Gamut*, or *Scale* of *Muſick*. | Seven other *Rules*, ſhewing the Variations, by *Flats* and *Sharps* through the 7 Letters.

GG	ſol re ut		ſol	ſol	la	la	fa	fa	♯ mi
F	fa ut		-fa--	-fa--	-ſol-	-ſol-	♯ mi-	-♯ la-	-♯ la-
E	la mi		la	mi	*b* fa	*b* fa	la	ſol	ſol
D	la ſol re		-ſol-	-la--	-la--	-mi-	--ſol--	--fa--	--fa--
C	ſol fa ut		fa	ſol	ſol	la	fa	♯ mi	♯ la
B	fa be mi	Cliff.	-mi-	*b* fa-	*b* fa-	*b* ſol-	--la--	--la--	-ſol--
A	la mi re		la	la	mi	*b* fa	ſol	ſol	fa
G	ſol re ut		-ſol-	-ſol-	-la--	-la--	--fa--	--fa--	♯ mi-
F	fa ut		fa	fa	ſol	ſol	♯ mi	♯ la	♯ la
E	la mi	Cliff.	-la--	-mi-	*b* fa-	*b* fa-	--la--	-ſol--	--ſol-
D	la ſol re		ſol	la	la	mi	ſol	fa	fa
C	ſol fa ut		-fa--	-ſol-	-ſol-	-la--	--fa--	♯ mi-	-♯ la-
B	fa be mi		mi	*b* fa	*b* fa	*b* ſol	la	la	ſol
A	la mi re	Cliff.	-la--	-la--	-mi-	*b* fa-	-ſol--	-ſol--	--fa--
G	ſol re ut		ſol	ſol	la	la	fa	fa	♯ mi
F	fa ut		-fa--	-fa--	-ſol-	-ſol-	♯ mi-	-♯ la-	-♯ la-
E	la		la	mi	*b* fa	*b* fa	la	ſol	ſol
D	ſol re		-ſol-	-la--	-la--	-mi-	--ſol-	--fa--	--fa--
C	fa ut		fa	ſol	ſol	la	fa	♯ mi	♯ la
B	mi		-mi-	*b* fa-	*b* fa-	*b*ſol-	--la--	--la---	--ſol-
A	re		la	la	mi	*b* fa-	ſol	ſol	fa
G	amut		-ſol-	-ſol-	-la--	la	--fa--	--fa--	-♯ mi
FF	fa ut		fa	-fa--	ſol	-ſol-	♯ mi	-♯ la-	♯ la
			B	E	A	D	F	C	G

As the *Gamut* is the ground of all Muſick, ſo ſuch as would underſtand what they Sing, muſt ſtudy to be perfect in the Knowledge of it, and learn it by heart, that they may know the Uſe of the *Cliffs*, and readily give every Line and Space its proper Denomination, either forward or backward; obſerving what Syllable each proper Name points to, in the ſeven Columns to the right-hand, according to the Variations of *Mi*, which being the maſter Note, all the reſt depend upon it; for having found out that the others follow in courſe, and this *Mi* as I have ſhewn before, has it's being in various Places, as it is remov'd by *Flats* or *Sharps*.

In

In the first Column on the left-hand, the seven Letters are ranged in their Order; in the second Column you have the Syllables which are annex'd to the Letters of the *Gamut*; the third Column shews that *Mi* is on *B*; the fourth Column that *Mi* is in *E*, a *Flat* being plac'd in *B*; in the fifth Column *Mi* is in *A*, *B*, and *E* being *flatted*; in the sixth Column, *Mi* is in *D*, *B*, *E*, and *A* being *flatted*.

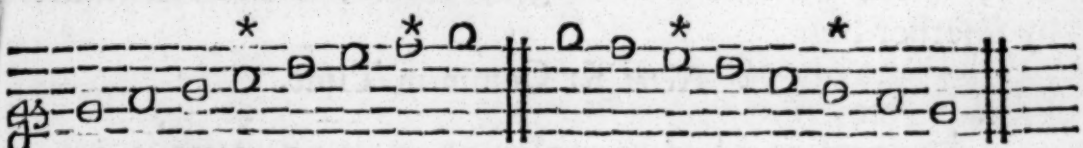
In the seventh Column, *Mi* is in *F*, a *Sharp* being plac'd thereon; in the eighth Column *Mi* is in *C*, a *Sharp* being in *F*, and *C*, and in the ninth and last Column, *Mi* is remov'd to *G*, *F*, *C*, and *G*, being all *Sharp'd*.

The Columns are all mark'd with the respective Letter at the bottom, where *Mi* is plac'd; and in there seven Columns you have the manner of *Solfaing* your Notes in the three several *Cliffs*, ascending and Descending.

For your further Instruction, you are to observe what *Flats* or *Sharps* are at the beginning of your Tune. A *Flat* is mark'd thus (♭) if you find neither *Flat* nor *Sharp* there, then your *Mi* is in *B*, but if a *Flat* be plac'd upon *B*, all the Notes upon that Line are to be Sung *Flat*, unless contradicted by a *Sharp*; the like Rule must be observ'd in *Sharps*, as you will find by the *Flats*; if a Tune be set without *Flats*, and only one *Sharp*, (which is mark'd thus ♯) its first Place is in *F*, and then *Mi* is in *F*, and if *F* and *C* be Sharp'd, then *Mi* is in *C*, and if *F*, *C*, and *G* be all Sharp'd, your *Mi* is in *G*, as you will find by the foregoing Scale.

Having given a short account of the *Gamut*, with the *Flats* and *Sharps* at the beginning of the Tune; I shall now offer some Directions relating to the Sound of the Notes when plac'd upon the five Lines, as they ascend or descend, that is from Line to Space, and from Space to Line, they are accounted either whole *Tones* or *Semitones* (that is whole Notes or half Notes) and are distinguished one from another in the manner following; from *Gamut* to *Are* is a whole *Tone*, from *Are* to *Be mi* is another, from *Be mi* to *C faut* but half a *Tone*, from *C faut* to *D sol re* a whole *Tone*, from *D sol re* to *E la mi* the same, from *E la mi* to *F faut* but half a *Tone*, and from *F faut* to *G sol reut* a whole *Tone*; and so up to the top of the *Gamut*, and if it was necessary by a gradual Progression, to take in ten thousand Notes more, they must all ascend or descend in the same proportion of Sound, as the first eight Notes; only observe that from *B* to *C*, and from *E* to *F* ascend-

cending, and deſcending, from *F* to *E*, and from *C* to *B* are the half *Tones*, all the reſt are whole *Tones*; and in *Solfaing*, from *Mi* to *Fa*, and from *La* to *Fa* aſcending, are half *Tones*, and from *Fa* to *La*, and from *Fa* to *Mi* deſcending are half *Tones*. Hear follows an *Example*.



Sol la Mi fa ſol la fa ſol ſol fa la ſol fa Mi la ſol.

The Notes with the Stars over them are the half *Tones*: It is to be obſerved that all whole *Tones* have a cheerful Sound, and every half *Tone* a melancholy one, either riſing or falling; and I know no better way to learn them, than by applying themſelves to ſome skilful Perſon, either to Sing the eight Notes often over with you, or Play 'em upon ſome Inſtrument, till you can retain the proper Sounds.

Obſerve further, that either a *Flat* or *Sharp* plac'd at the beginning of a Tune affects every Note on that Line or Space, on which ſuch *Flat* or *Sharp* is plac'd; but if before any particular Note, in a Song or Leſſon, then it concerns that Note only, or ſuch as immediately follow on the ſame Line or Space, if not contradicted by another Mark, according to the Deſign of the Compoſer: And when they are not plac'd at the beginning, they affect only thoſe Notes, before which they are plac'd.

Of keeping TIME.

The keeping of *Time*, being abſolutely neceſſary to all that perform either Vocal or Inſtrumental Muſick, for without an exact agreement among all that perform, it is impoſſible to do it as it ought to be done.

Time is a certain way of Meaſuring, the Notes and Reſts made uſe of in all Compoſitions, and if juſtly obſerv'd, all the parts will be exact, and fall in with each other, according to the Intention of the Compoſer.

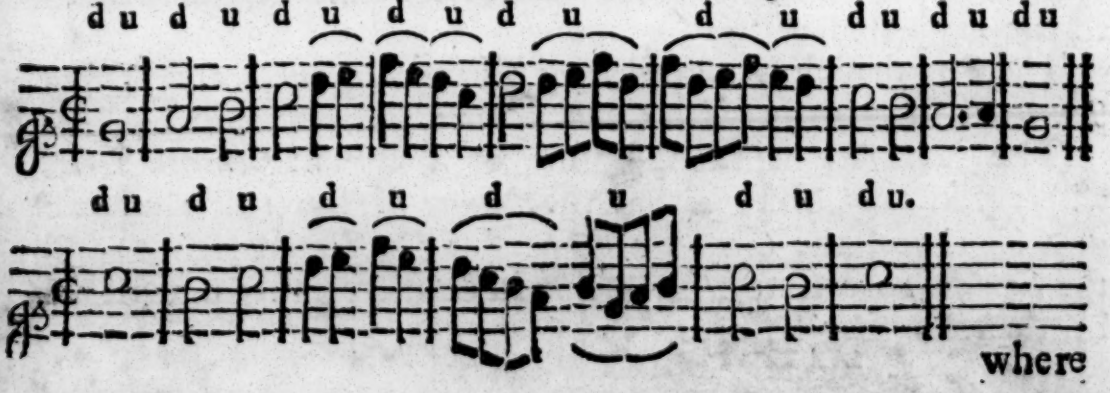
There is principly two ſorts of Time, *Common* and *Tripla Time*. I ſhall begin with *Common Time*.

The *Semibreve* is the Meaſure of a *Bar* in *Common Time*, where you may obſerve that the *Minim* is but half the time of a *Semibreve*, the *Crotchet* a quarter, a *Quaver* an eighth, and the *Semiquaver* a ſixteen, which will be more eaſily underſtood by the following Scheme.

In *Common Time* there are three *Moods*, mark'd thus C ; the firſt ſignifies a very ſlow Movement, the ſecond a midling Movement, and the third a quick Movement, and one of theſe is placed at the beginning of a Leſſon, directly after the *Cliff*, which governs the Song or Leſſon, if not contradicted by another Sign.

The Notes for Common Time.

Keeping of Time is the giving every Note its due length; and the way of beating this Time may be practis'd even without Singing, by repeating 1, 2, 3, 4, diſtinctly, as the Pendulum of a Clock moves; ſtriking the Hand or Foot down at 1, and taking it up at 3, and 4 of theſe Strokes is the length of a *Semibreve*, which Note (or that quantity in leſſer Notes or Reſts) makes a *Bar* in *Common Time*, and as the *Semibreve* is the Meaſure of all other Notes, ſo in keeping time to it, you muſt ſtrike down your Hand when you firſt ſound it, and take it up again when half done; or if *Minims*, one muſt be with the Hand down, and the other up, and if *Crotchets*, then two down and two up, if *Quavers*, then four down, and four up: Here follows two Examples, with Letters *d*, and *u* placed over the Notes which ſhould be down or up.



where

where you have *d* and *u* over the Notes to direct where your Hand muſt be down or up: Obſerve, that *d* and *u* are over the *Semibreve*, becauſe it makes a whole *Bar*, but *Minims* are one *d*, and one *u*, *Crotchets* 2, and *Quavers* 4, and if *Semiquavers* then 8 down and 8 up.

In *Tripla Time*, you have a pointed *Semibreve*, or 3 *Minims*, 6 *Crotchets*, 12 *Quavers*, or 24 *Semiquavers* in a *Bar*, as may be obſerv'd in the following Scheme.

1 *Pointed Semibreve* — *Contains*

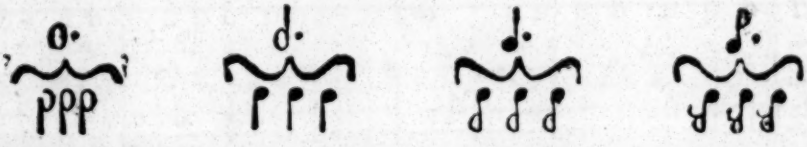
3 *Minims* — *Contains*

6 *Crotchets* — *Contains*

12 *Quavers* — *Contains*

24 *Semiquavers.*

By this Scheme you may Obſerve that a Point, or Dot on the right Side of the *Semibreve* makes it half as much more, and the ſame is to be obſerved of any other Notes, as you may ſee by the following Scheme.

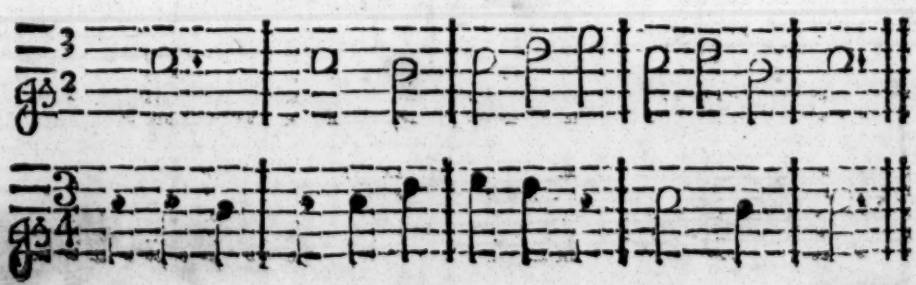


The Moods for *Tripla Time* are chiefly one of theſe 3, which are diſtinguiſh'd by having either 3 *Minims*, 3 *Crotchets*, or 3 *Quavers* in each *Bar*, 2 thirds of each *Bar* with the Hand down, and one up, and are known by theſe Signs or Moods, mark'd thus $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, which are likewiſe put at the beginning of the firſt five Lines, as the Moods for *Common Time* are.

EXAMPLE.

Minims.

Crotchets.



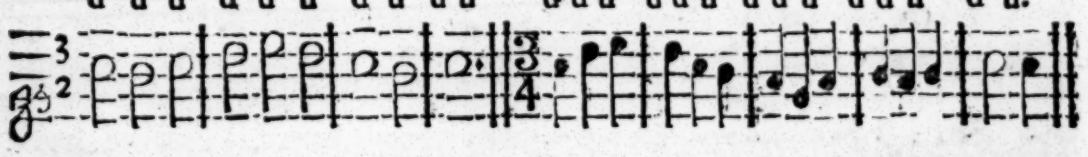
Quavers.

This laſt being a very brisk Movement is ſeldom uſed in *Pſalmody*.

As all kinds of Time are reduced from *Common Time*, and as one *Semibreve*, 2 *Minims*, 4 *Crotchets*, or 8 *Quavers* make up a *Bar* in *Common Time*, ſo theſe Figures, *viz.* 2, 4, or 8 are plac'd under the 3, to denote what kind of Notes the *Tripla Time* of any Leſſon is Compoſed, as thus, if I ſee the Mood call'd three to two mark'd thus $\frac{3}{2}$. then the 2 having regard to 2 *Minims* which makes up a *Bar* in *Common Time*; I know that *Tripla Time* muſt be in *Minims*, and as the 4 has regard to *Crotchets*, and the 8 to *Quavers*; the ſame Rule is to be obſerved, which is given for *Minims*; if I ſee a Leſſon with this *Mood* $\frac{3}{4}$, and there be 3 *Minims*, or 3 *Quavers* in a *Bar*, I know the *Mood* is not right, the 4 underneath the 3 reſpecting *Crotchets*, and no other Notes; 4 *Crotchets* making a *Bar* as before hinted.

For the beating of *Tripla Time* you are to obſerve, that your Hand muſt be down while you Sing 2 *Minims*, and up at the third, the ſame of *Crotchets*, as follows.

d d u d d u d u d u d d u d d u d d u d d u d u.



The Number and Names of the Notes of different Meaſure which are commonly made uſe of in *Muſick*, with *Reſts* or *Pauſes* proper to each, as they are plac'd on any of the five Lines, where you may obſerve the proportion they bear to each other, by the Figures plac'd under the Notes and over their Names.

2 1 $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$

Breve, Semibreve Minim Crotchet, Quaver, Semiqua. a Repeat, a Direct.

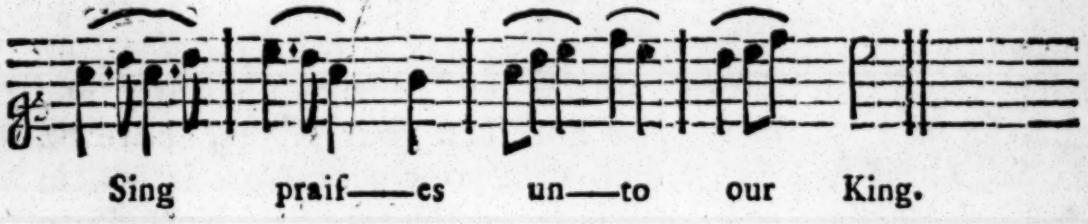
A *Direct* is a Character in *Muſick*, uſually put at the end of a Syſtem of Lines, and only ſerves to direct where the firſt Note, on the next Syſtem of Lines ſtands.

A *Repeat* is uſed to ſignifie, that the part of a Song, or Leſſon, muſt be Sung or Play'd over again, from that Note over which it is plac'd.

Bars are of two Sorts, ſingle and double, the ſingle *Bar* is a Stroke drawn croſs the five Lines, and divides the Time according to the Meaſure of the *Semibreve*. Where you find two Strokes together, it is called a double *Bar*, which divides the ſeveral Strains of a Song or Tune; and in Songs, Hymns, or Anthems, is uſed to intimate, that the preceeding Strain muſt be repeated.

The *Tye* or *Bow* which you ſee drawn over, two, or more Notes ſignifieth that only one Syllable muſt be Sung to them, as will appear by the following

EXAMPLE.



Where you may obſerve the word Sing, hath four Notes ty'd; Praiſe three, &c.

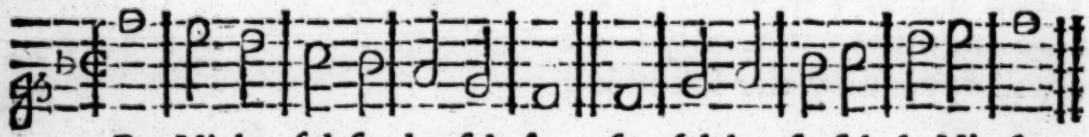
Now follows ſome Directions for Tuning the Voice, and in regard none can attain to the right guiding his Voice, in riſing and falling of the ſeveral Sounds which are in *Muſick*, at firſt, without ſome help; as I ſaid before, it is neceſſary to get the Aſſiſtance of ſome skilful Perſon, either with his Voice or Inſtrument, to inſtruct you in the Sound of Notes; but in this Caſe the Voice is prefer'd, thoſe who have good Ears may attain to ſome knowledge in this, by imitating the ſound of a ring of Bells, which if the Number be 8, will be expreſs'd as in the Example following; aſcending or deſcending gradually on the eight Notes, by whole and half Notes, as in *Page 9*, are always between *La* and *Fa*, and *Mi* and *Fa*; then follow Rules for riſing and falling the Voice by leaps, *viz.* by Thirds, Fourths, Fifths, Sixths, Sevenths and Eights, which are perform'd by proceeding, from one Note to another gradu-

ally,

ally, till you come to the higheſt Note in the diſtance, and then paſſing over the intermediate Notes, Sing only the two extreams, by which Method you may find the true Sound of any diſtance in any Time, within the Octave, as for inſtance, ſuppoſe you have a Third aſcending, beginning at *G ſolreut*, at firſt Sound theſe three Notes, *Sol*, *La*, *Mi*, and at the ſecond Tuning leave out *La*, the middle Note, and ſound only *Sol* and *Mi*, which is a Third; obſerve the ſame Rule for Fourths. Fifths, *&c.*

Strive alſo to have your Voice as clear as poſſible, and let the ſound be utter'd clear from the Throate, and not through your Teeth.

Examples follow, Mi *in* E.



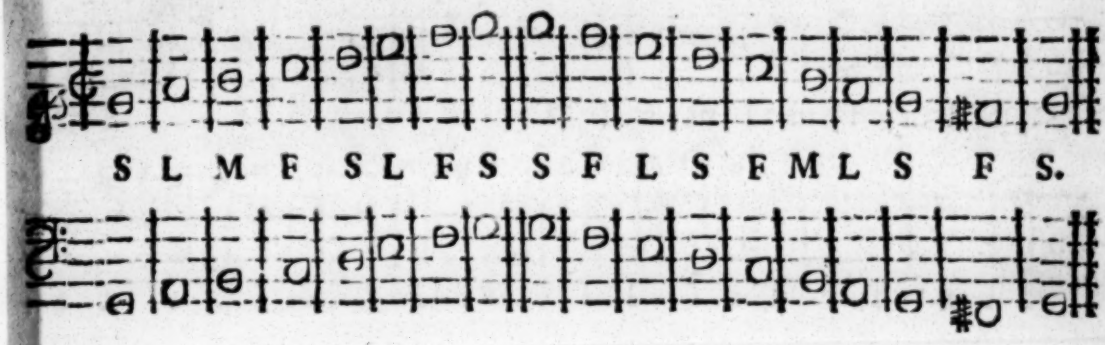
Fa Mi la ſol fa la ſol fa fa ſol la fa ſol la Mi fa.

Hear I would have it obſerv'd, that your *Mi* comes but once in every eight Notes; and as was mention'd before, *Mi* being the Maſter-Note, all the reſt depends upon it; and whereſoever your *Mi* is, you muſt call your Notes, above *Mi Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, and then your next Note is *Mi*, in the Example above you may obſerve, that the firſt Note above *Mi* is *Fa*, *Sol*, *La*, and below *Mi* is *La*, *Sol*, *Fa*, twice repeated, which brings you to the return of the Place of *Mi*, as you may ſee more particularly in the ſecond Scale of the *Gamut*.

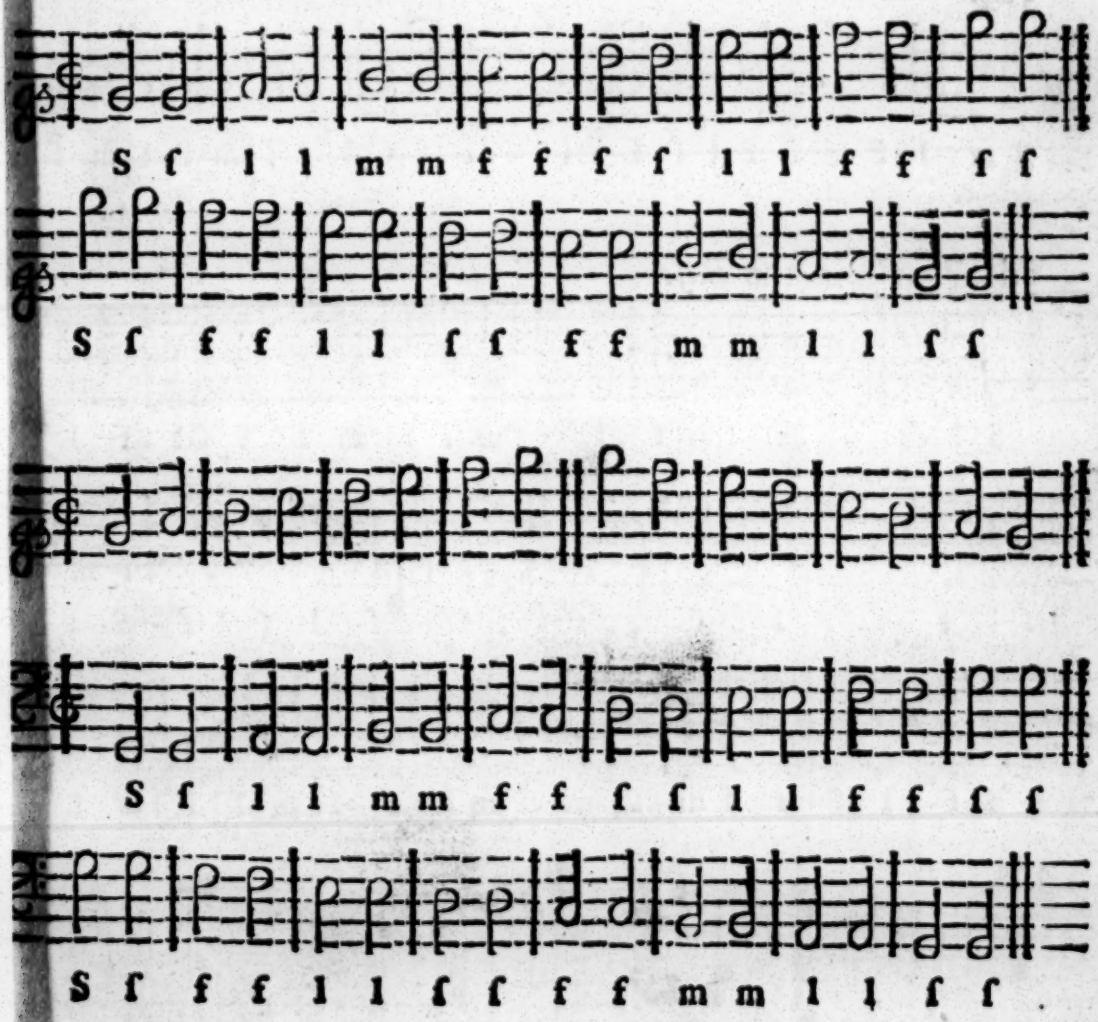
But the Deſign of this Undertaking, being chiefly to furniſh all true Lovers of this delightly Exerciſe, with a compleat Collection of Pſalm Tunes in four Parts; freed from the Intricaſy and Difficulties that attend the *C ſol faut Cliff:* This ſhort but intelligable Introduction by the proper Application of every young Beginner, I hope will be thought ſufficient to anſwer the end propoſed herein, which is only to lend ſome Aſſiſtance, by giving the ſhorteſt but plaineſt Directions, to a right underſtanding of *Pſalmody*.

Here

Hear follows a ſecond Rule for the eight Notes in the *Treble* and *Baſs Cliffs*, with *Mi* in *B mi*; the firſt and laſt Note beginning and ending on *Gſolreut* and *Gamut*.

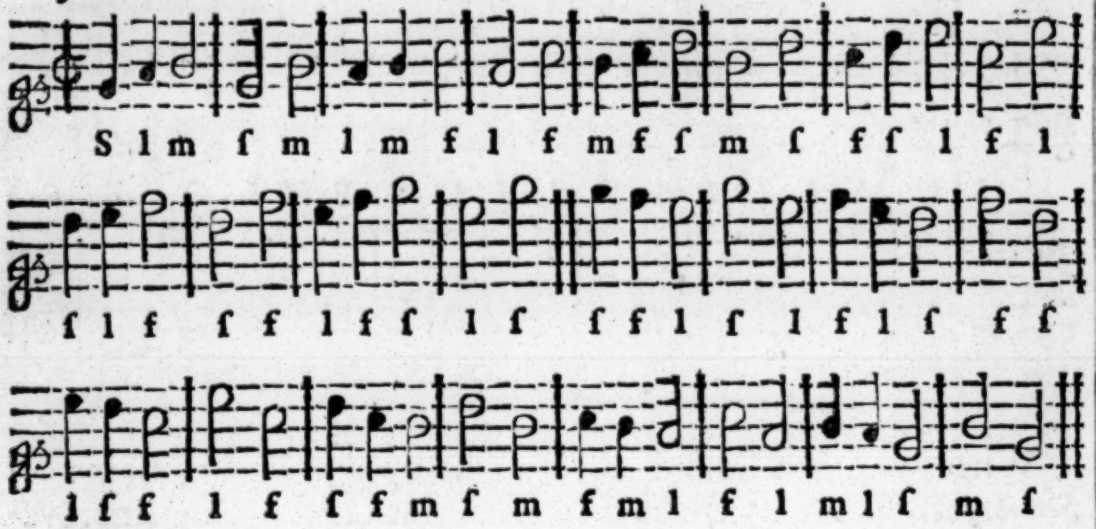


When you can Sound theſe right up and down, being all *Semibreves*, you may make a ſmall variation for your Improvement, in keeping Time.

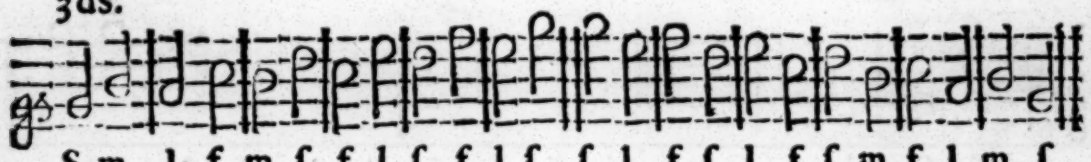


A Rule for Proving your Thirds, Fourths, Fifths, *&c.* in in the *Treble* and *Baſs Cliffs*.

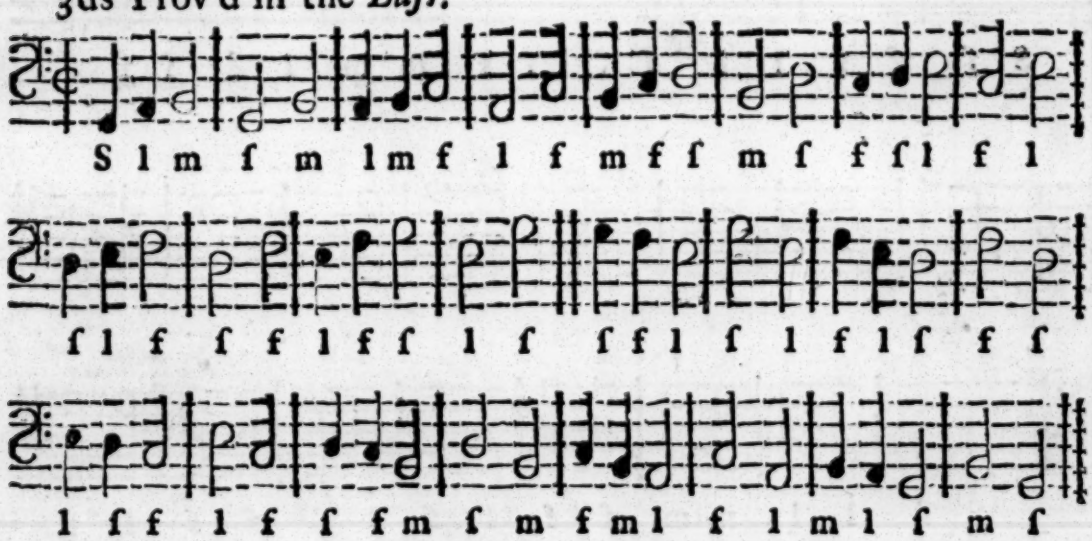
3ds Prov'd.



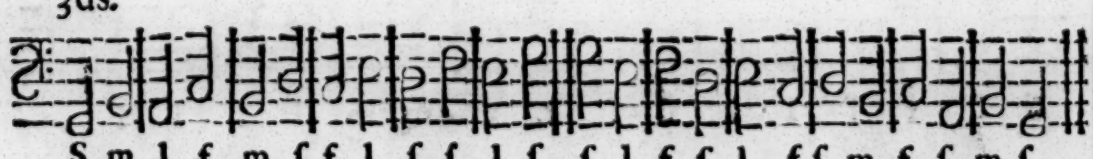
3ds.



3ds Prov'd in the *Baſs*.

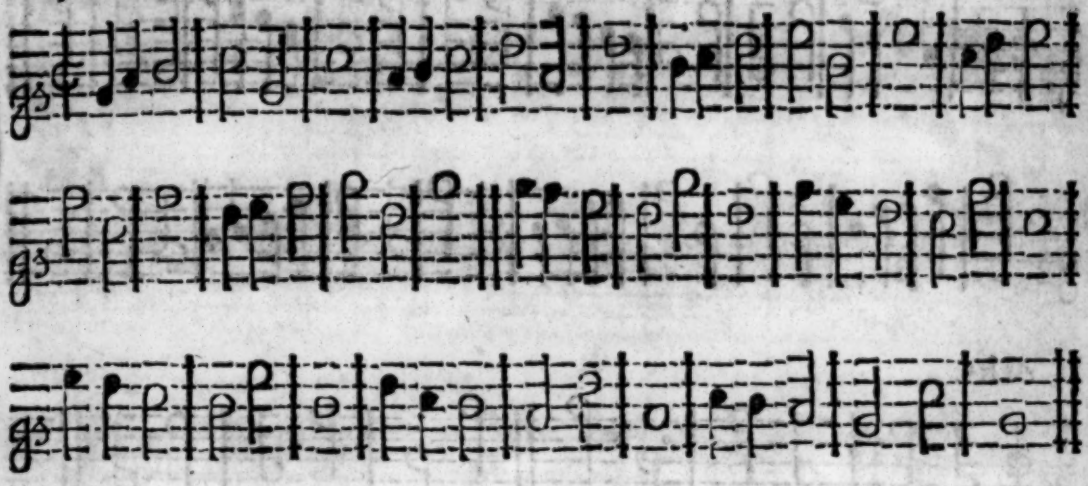


3ds.



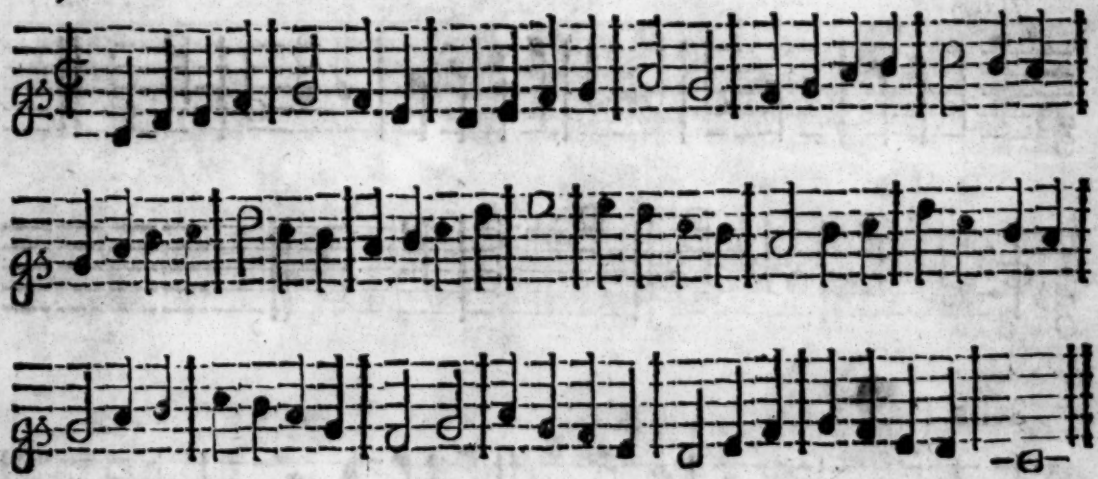
4ths

4ths Prov'd.



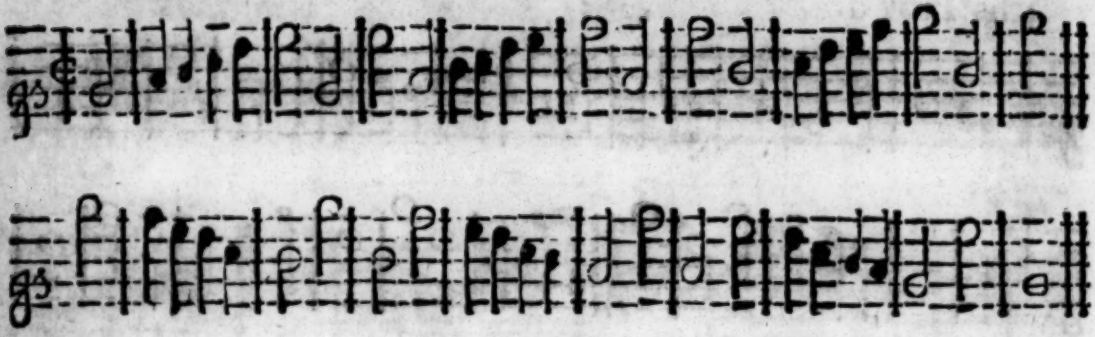
4ths.

5ths Prov'd.

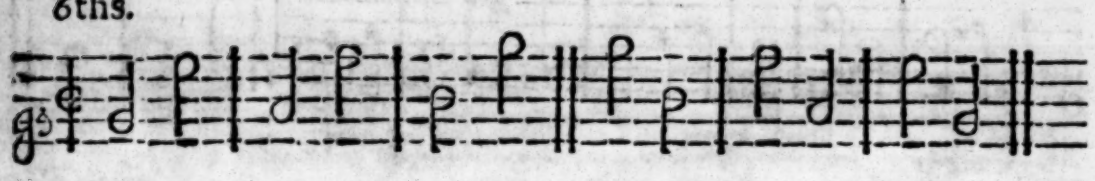


5ths.

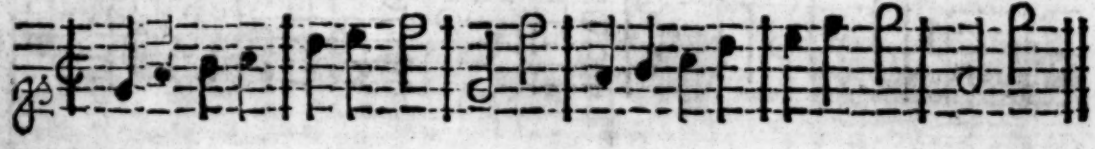
6ths Prov'd.



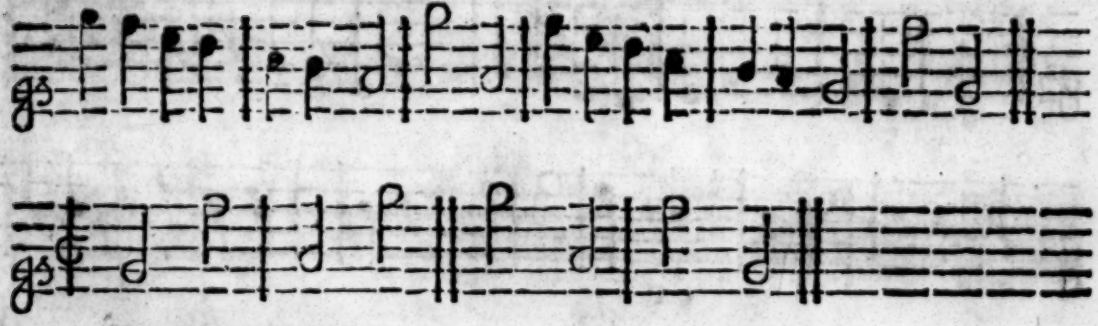
6ths.



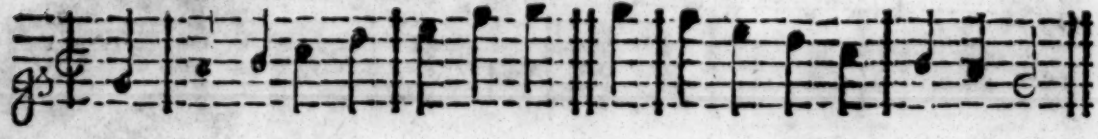
7ths Prov'd.



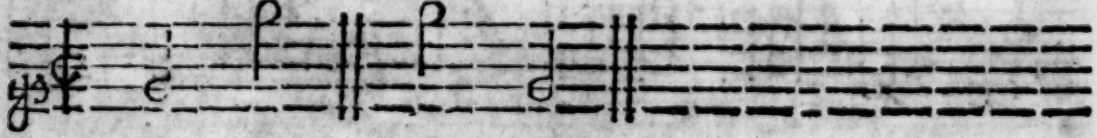
7ths.

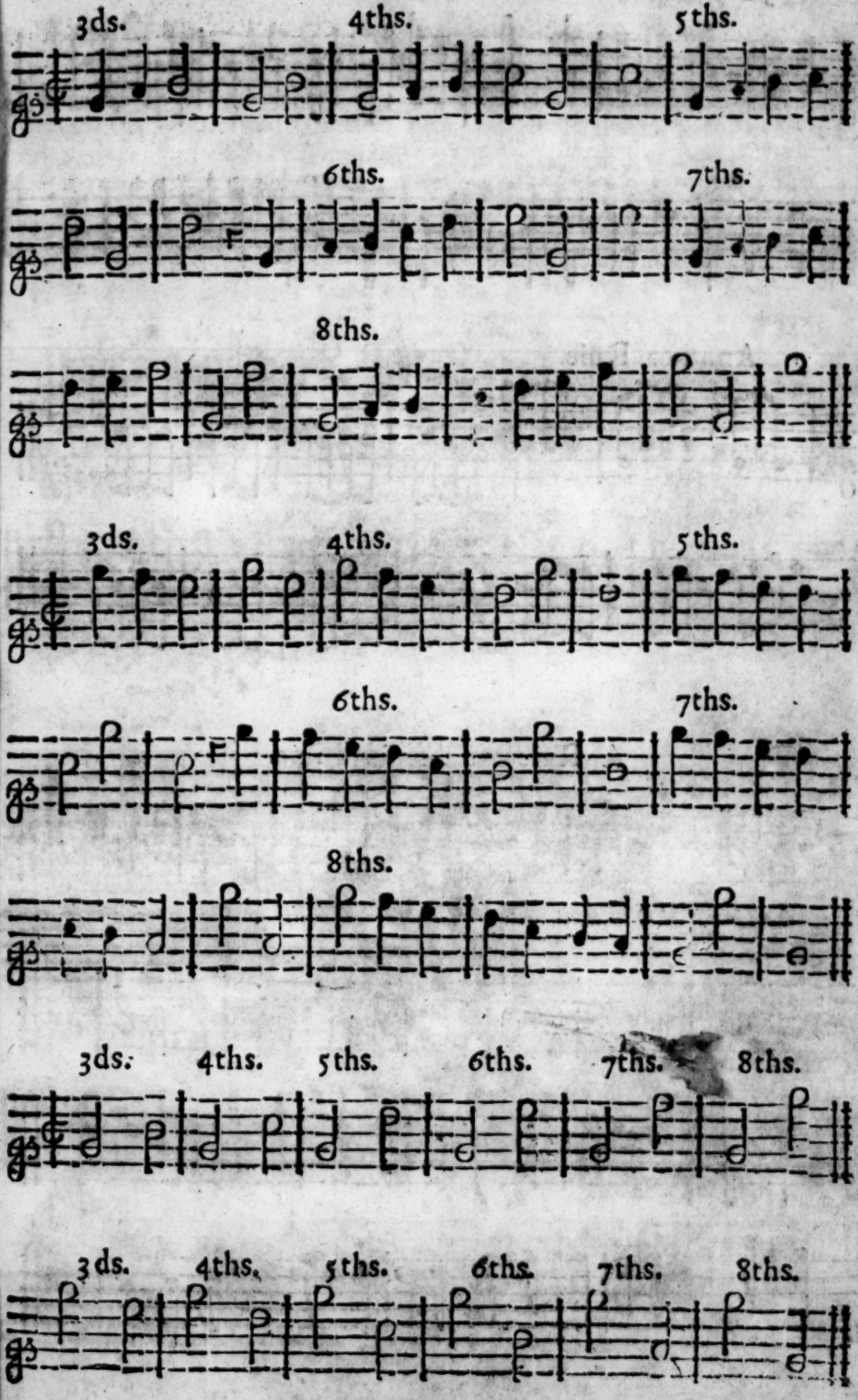


8ths Prov'd.

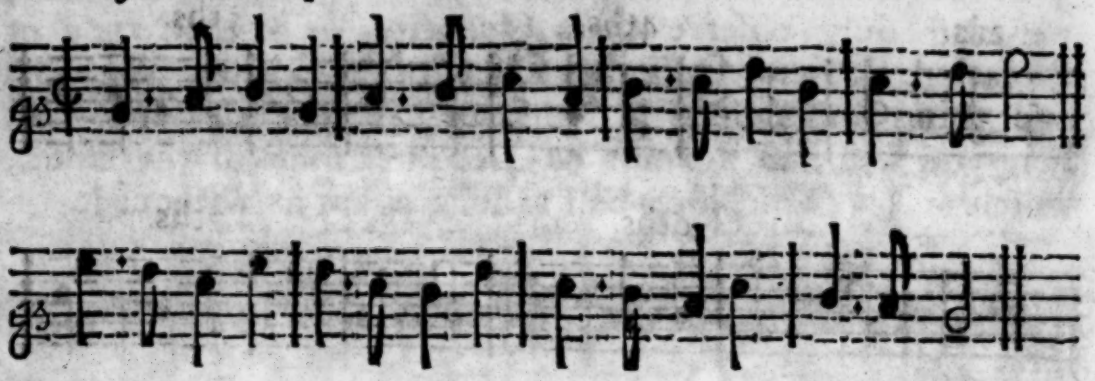


8ths.

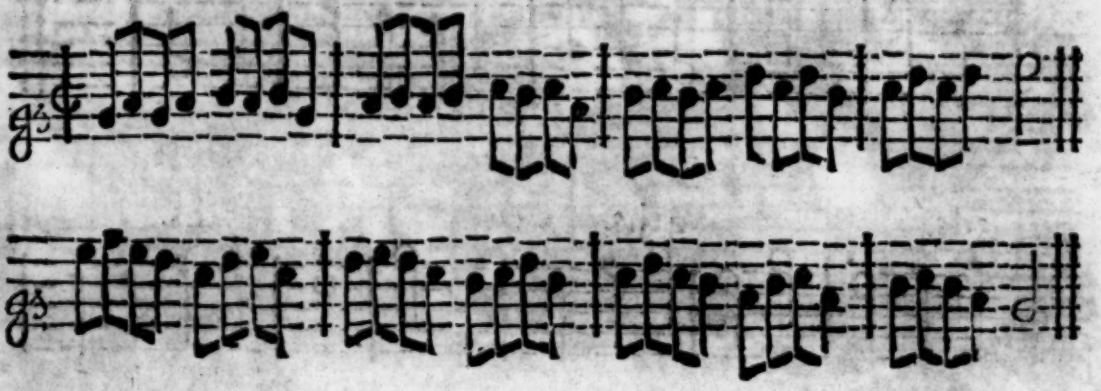



3ds.
4ths.
5ths.
6ths.
7ths.
8ths.
3ds.
4ths.
5ths.
6ths.
7ths.
8ths.
3ds.
4ths.
5ths.
6ths.
7ths.
8ths.
3ds.
4ths.
5ths.
6ths.
7ths.
8ths.

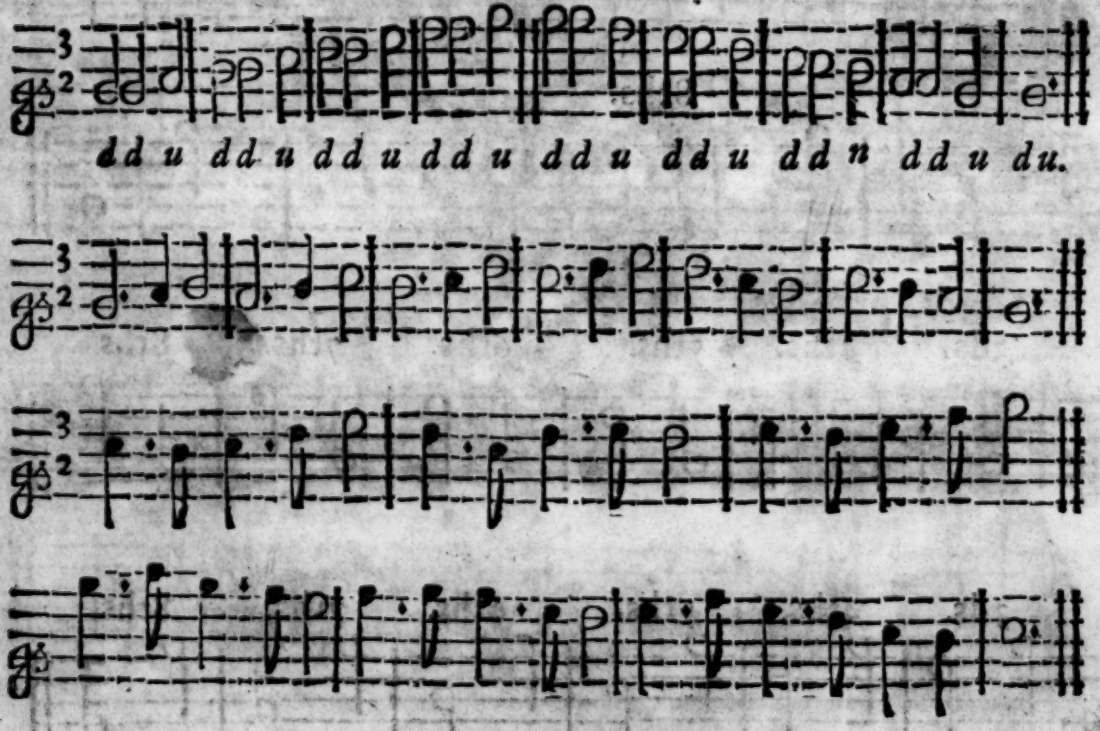
3ds. varied.



Another Rule.



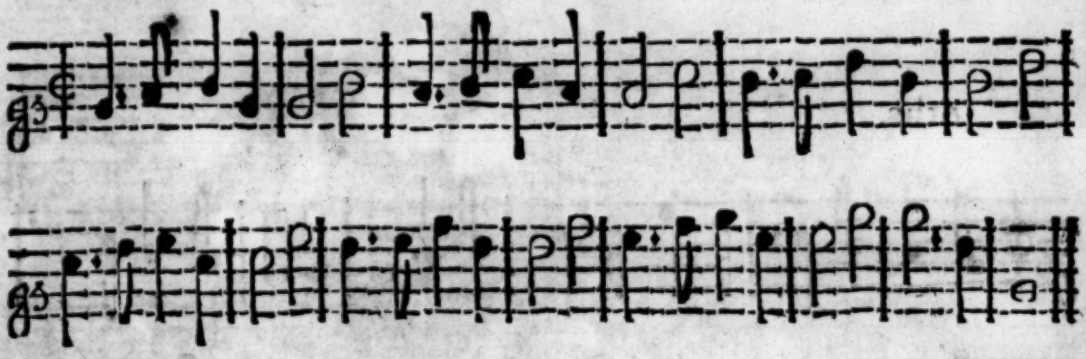
A Rule for Tripla-Time.



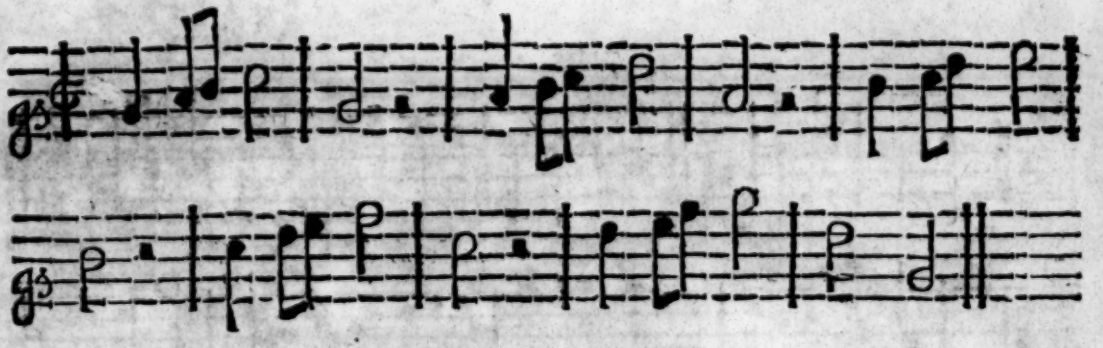
Beſides the right Tuning the Notes, as to their Diſtance, we muſt duly obſerve their Quantity, as to their time of Prolation. Several Examples follow of 3ds, 4ths, 5ths, *&c.* and riſing and falling in Notes of different Meaſures, and here you will find a Point or Dot after ſome of the Notes, which makes ſuch Notes half as long again as without it.

EXAMPLES.

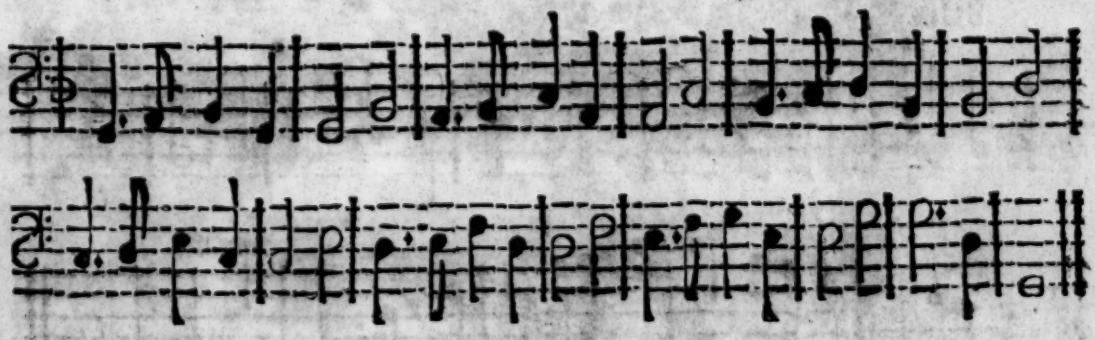
3ds.



4ths.

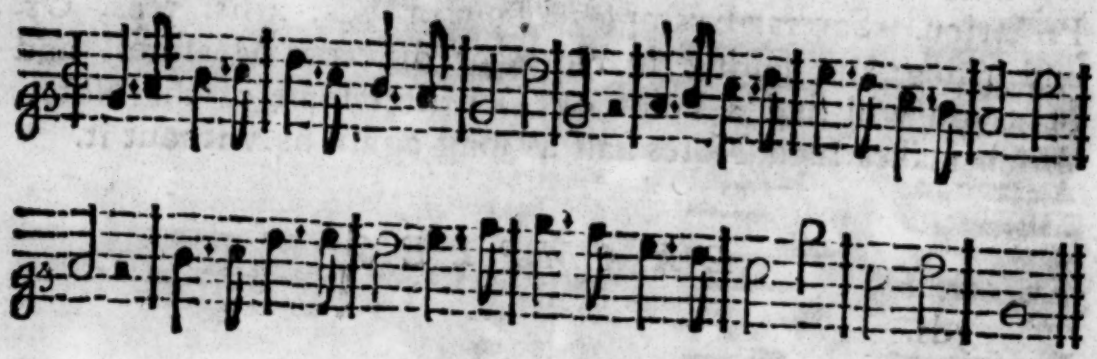


3ds. prov'd for the Baſs.

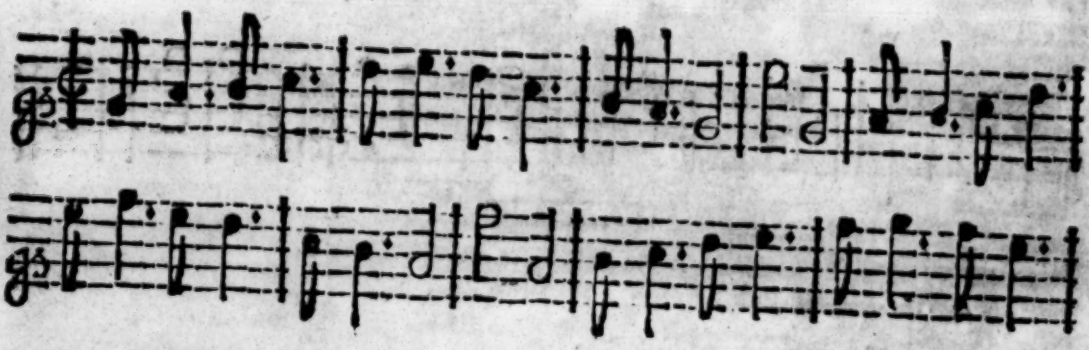


5ths.

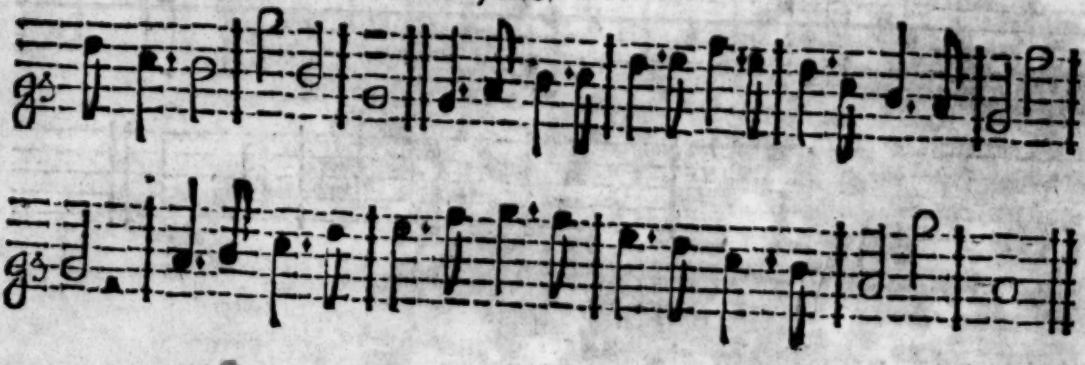
5ths.



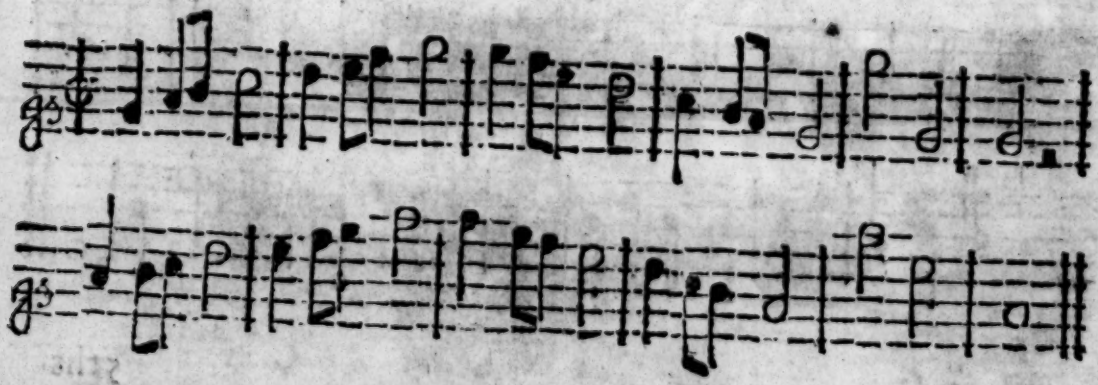
6ths.



7ths.



8ths.



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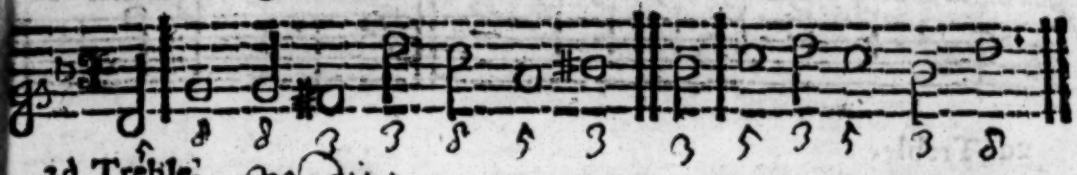
ERATA. The Reader is deſired to leave out all the *Flats*, in the laſt Strain, *Page* 256, of the *Anthem* taken out of the 106 *Pſalm.*

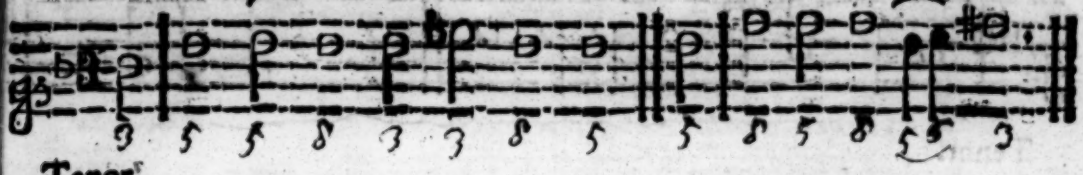
Pſalm

Cambridge Tune. Common Metre ſingle.

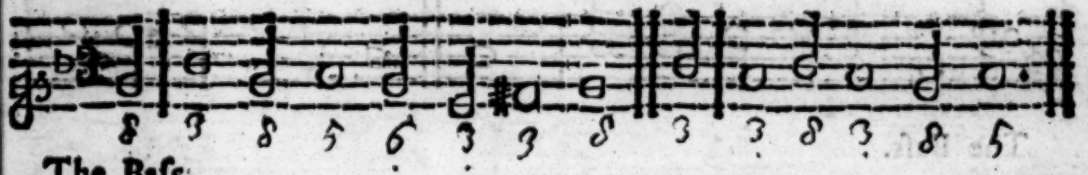
1ſt Treble. Cantus



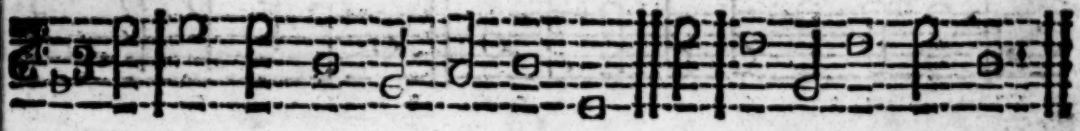
2d Treble. Medius

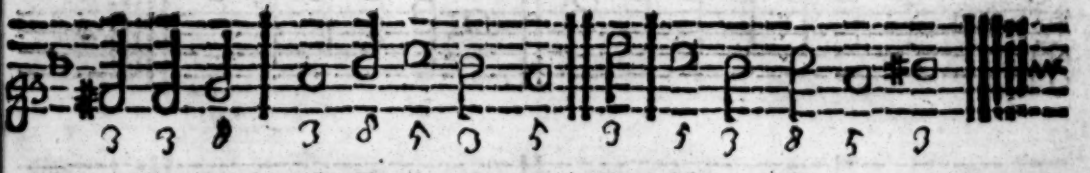


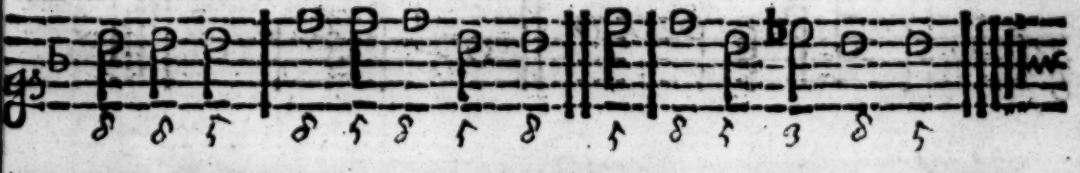
Tenor.

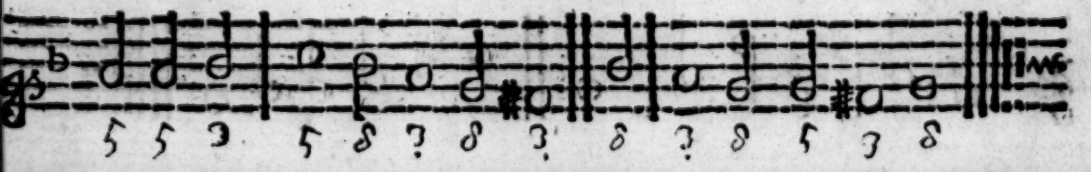


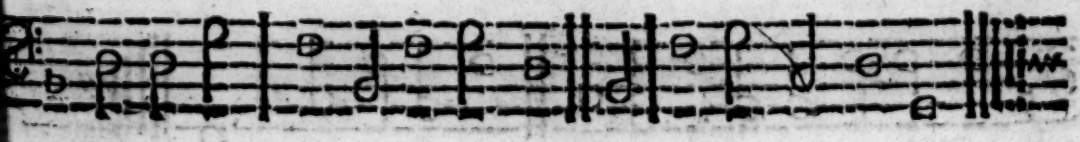
The Baſs.





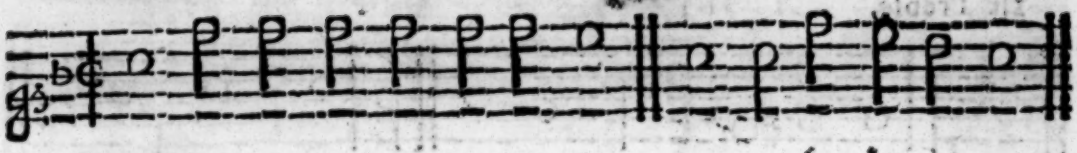




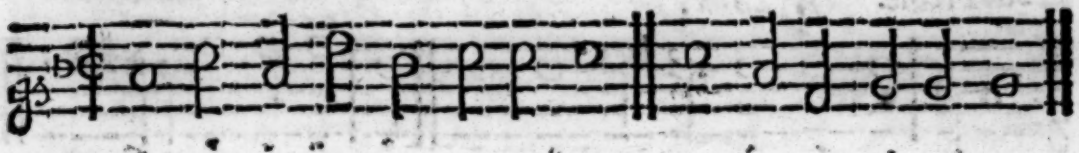


York Tune. **Common Metre single.**

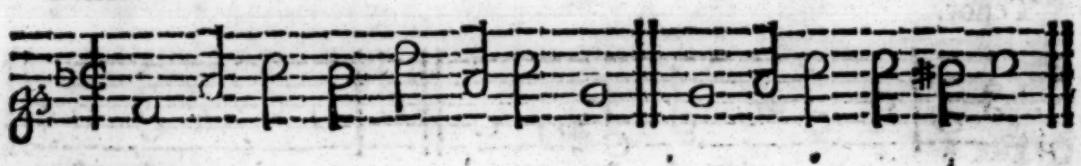
1ſt Treble.



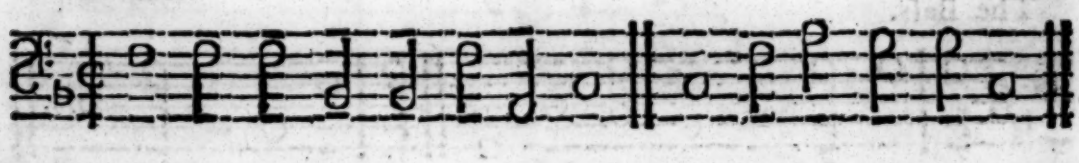
2d Treble.

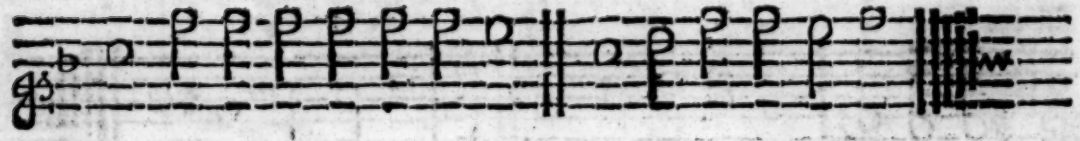


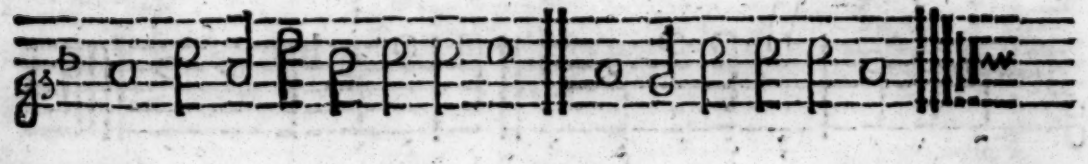
Tenor.

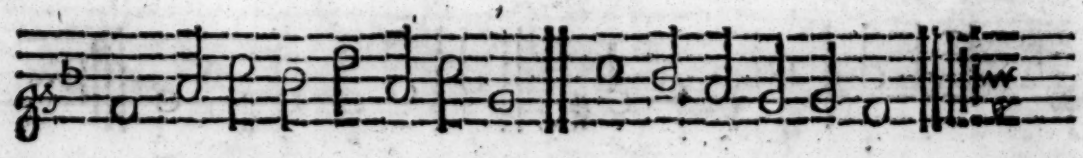


The Baſs.





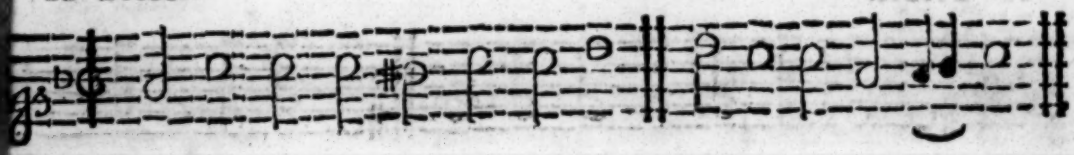




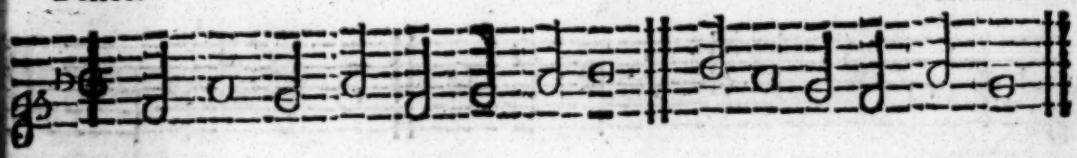
Low Dutch Tune. **Common Metre ſingle.**

1 Treble.

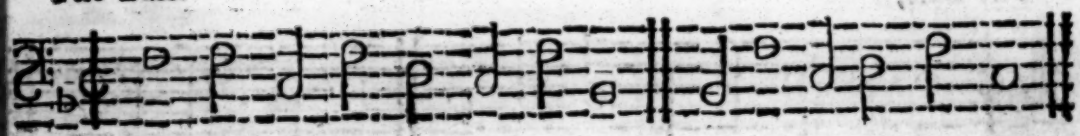
2d Treble.

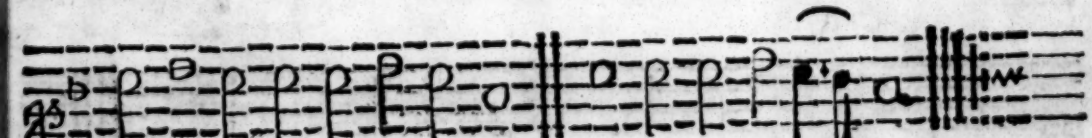


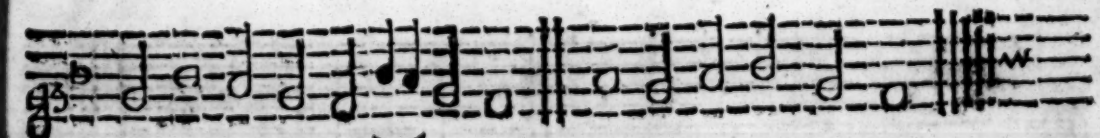
Tenor.



The Baſs.



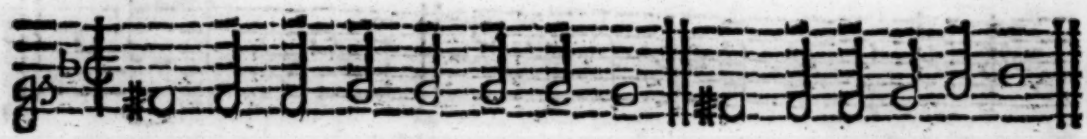




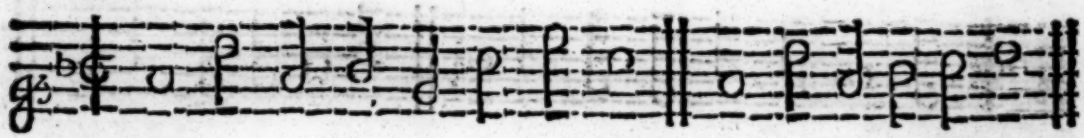
Litchfield New Tune. Common Metre single.

1ſt. Treble:

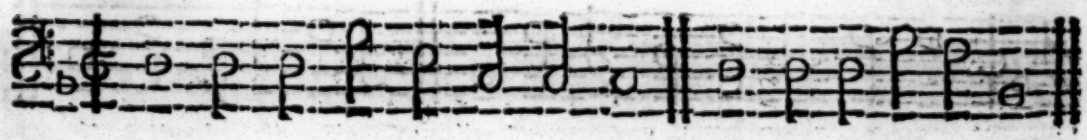
2d. Treble.

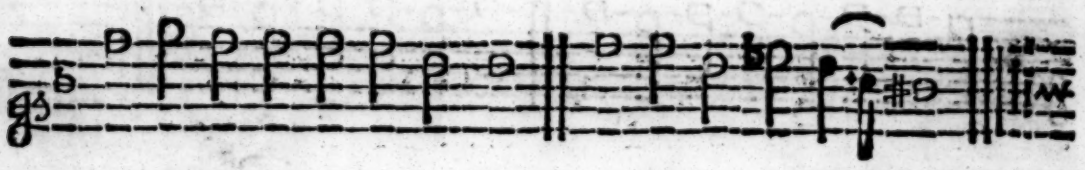


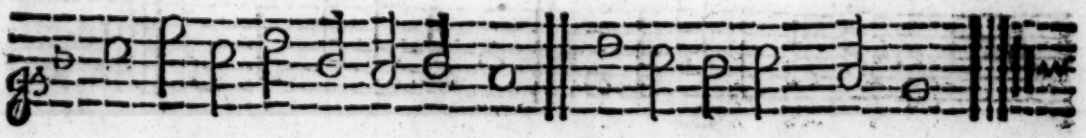
Tenor.



The Baſs,

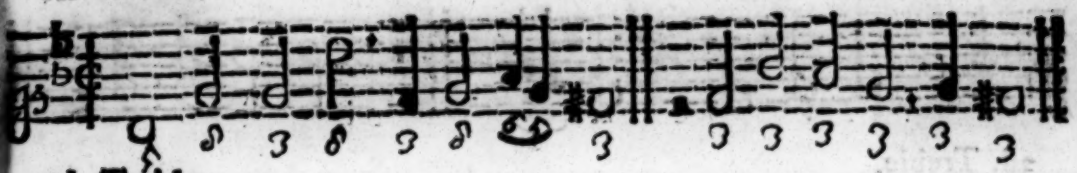




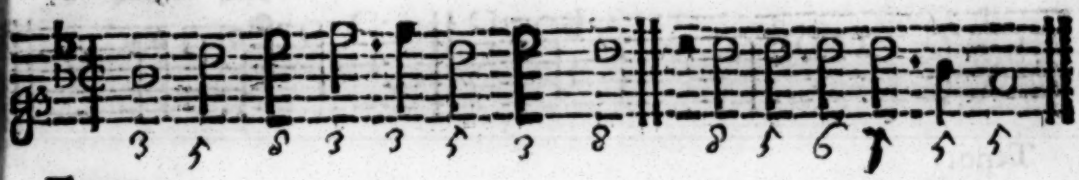


Litchfield Old *Tune.* Common Metre fingle.

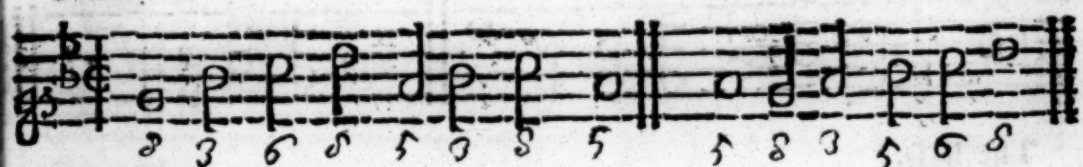
1ſt. Treble.



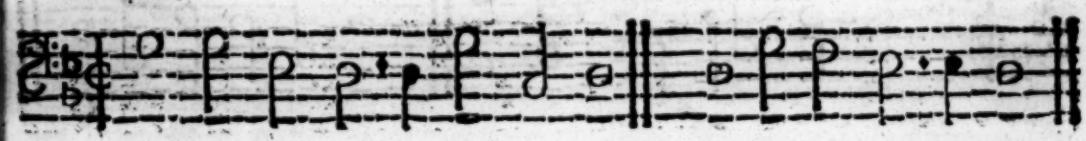
2d. Treble.

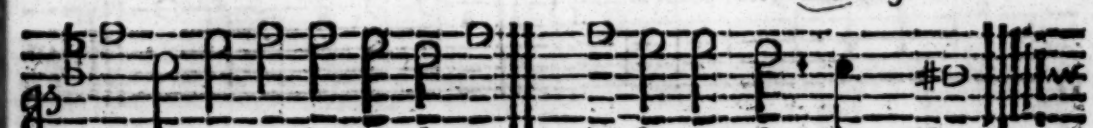


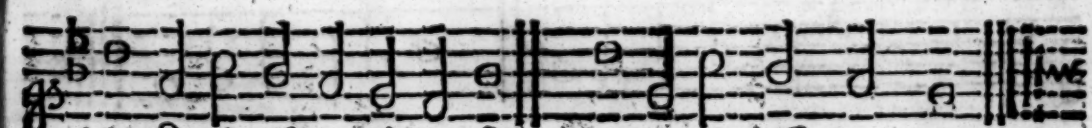
Tenor.



The Baſs.



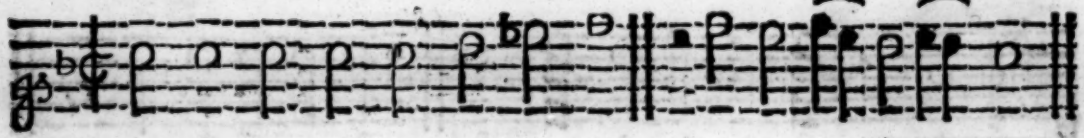




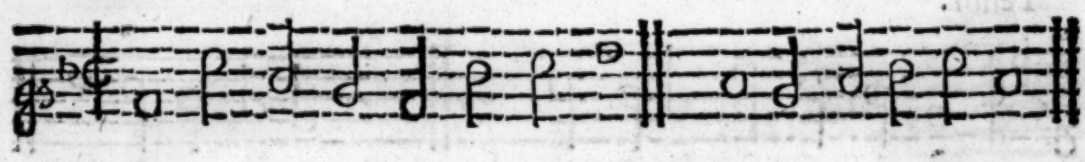
Glouceſter Tune. **Common Metre ſingle.**

1ſt Treble.

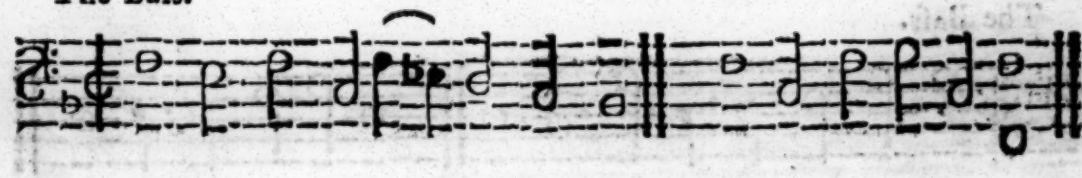
2d. Treble.

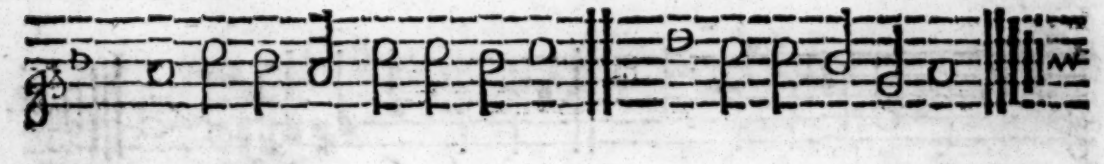


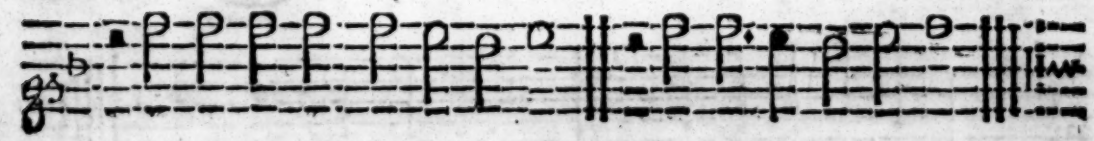
Tenor.

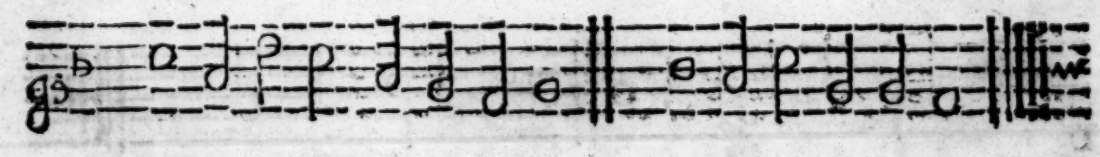


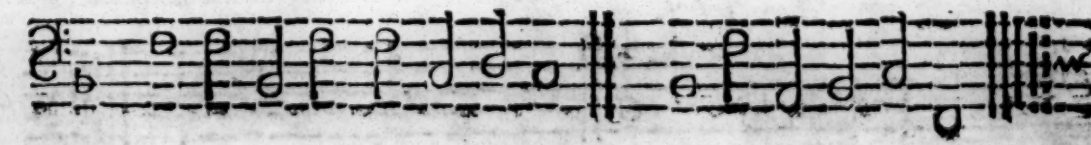
The Baſs.







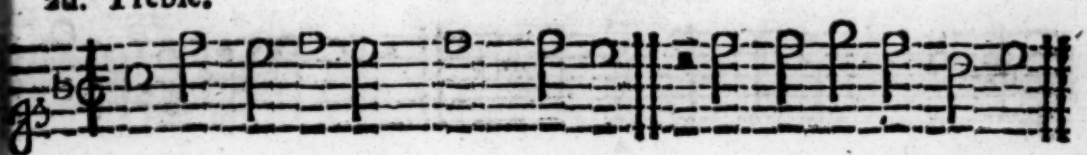




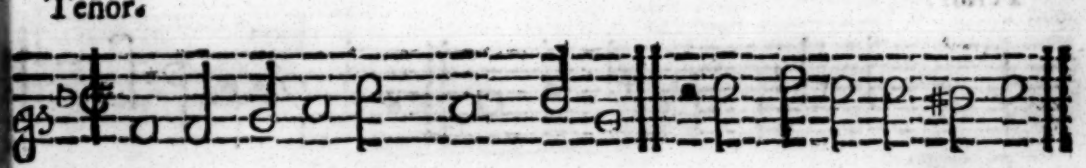
Ely Tune. **Common Metre fingle.**

1ſt. Treble.

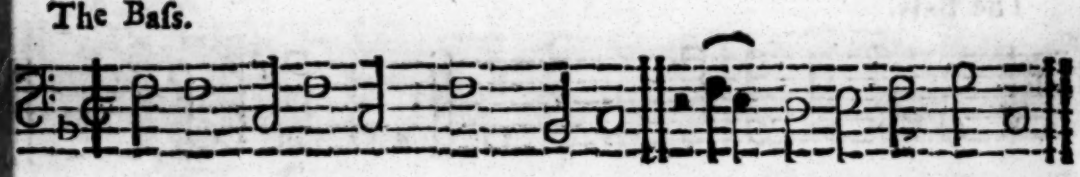
2d. Treble.

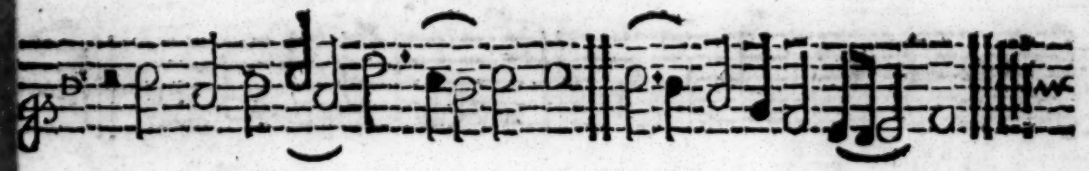


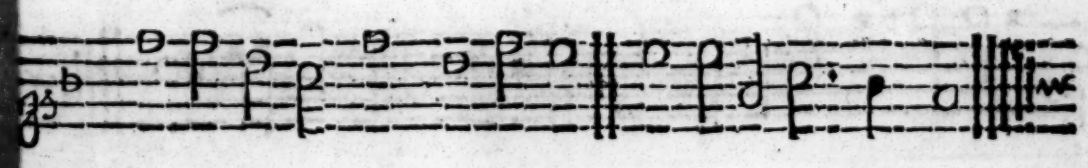
Tenor.

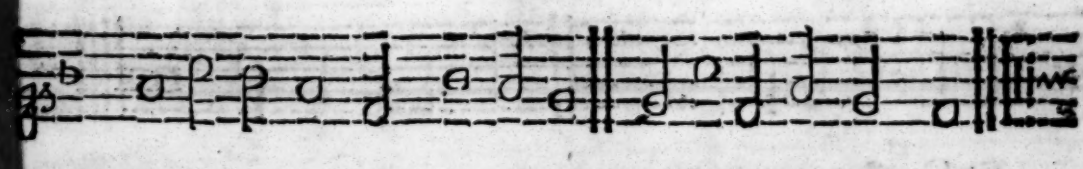


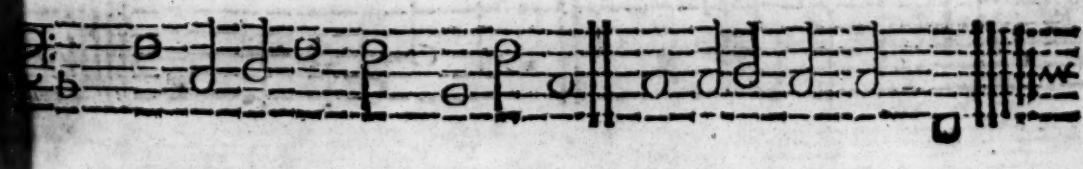
The Baſs.





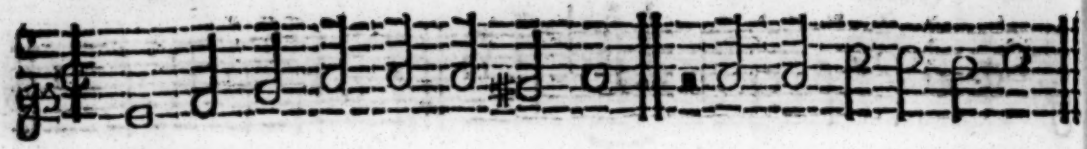




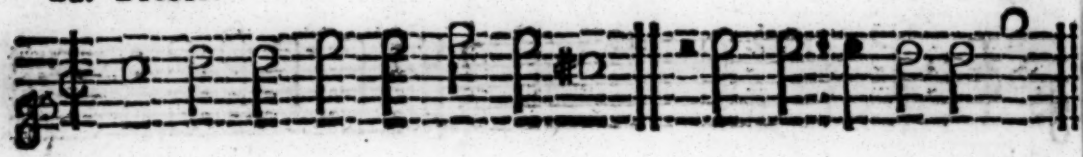


Chester Tune. Common Metre fingle.

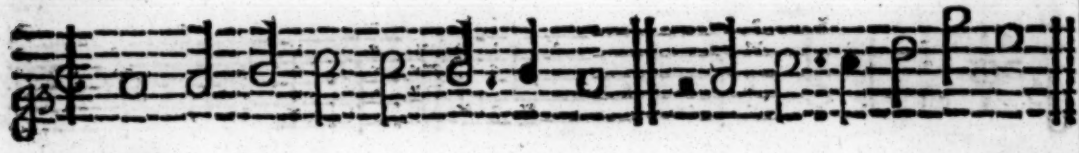
1ſt. Treble.



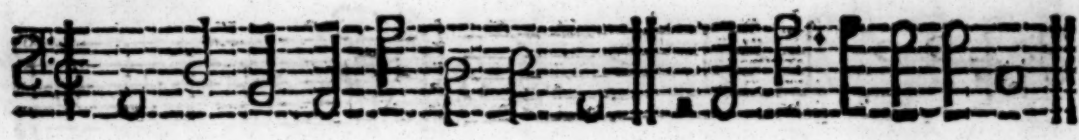
2d. Treble.

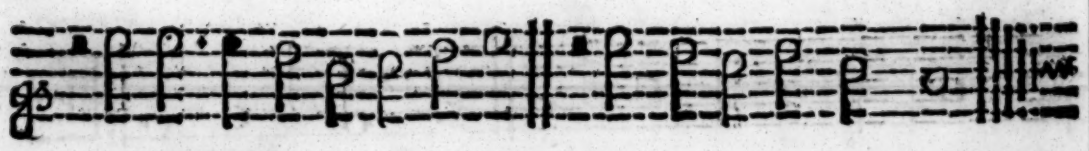


Tenor.



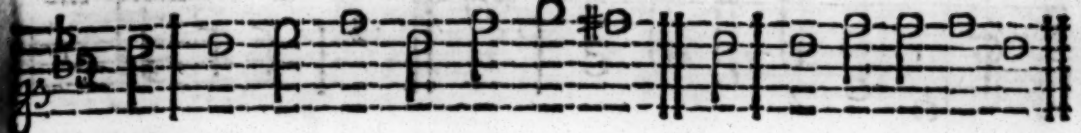
The Baſs.



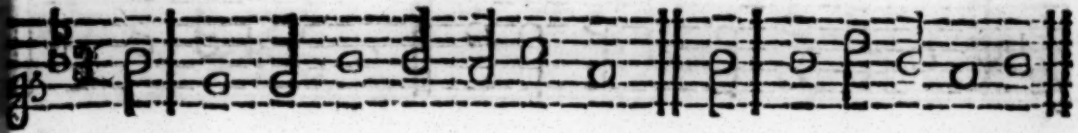


Manchester Tune. Common Metre single.

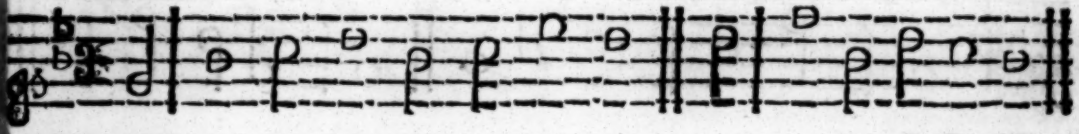
1st. Treble.



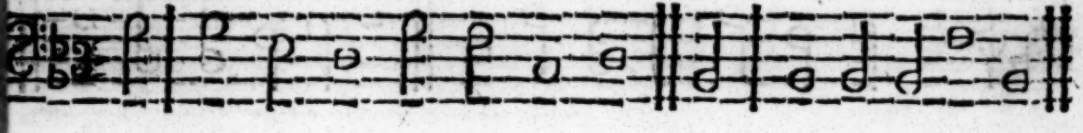
2d. Treble.

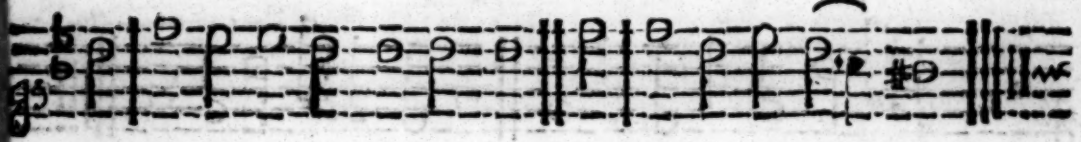


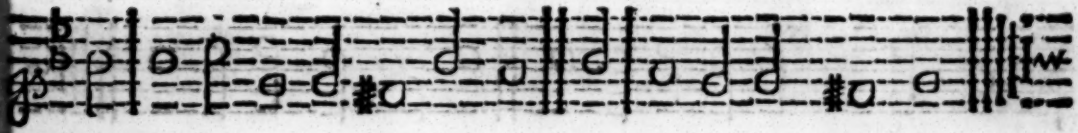
Tenor.

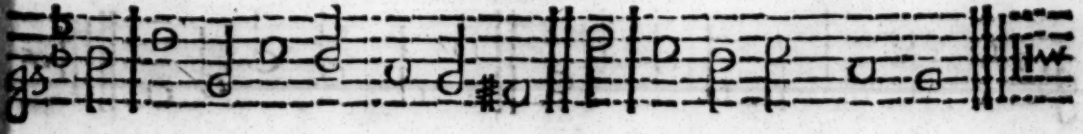


The Bass.



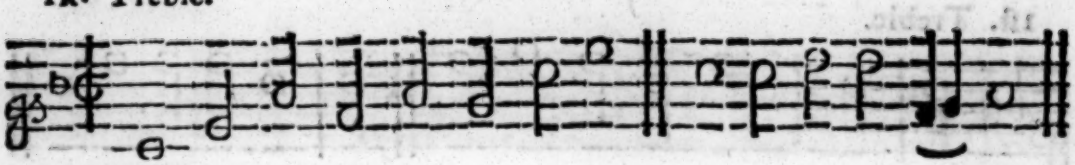




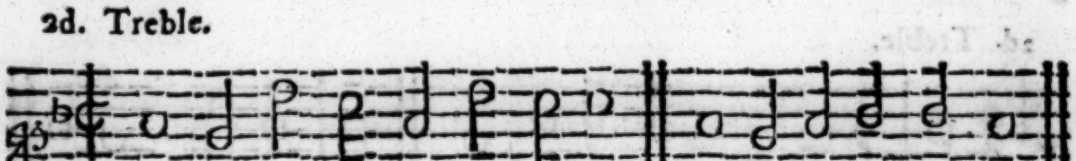


St. *David's Tune.* Common Metre single.

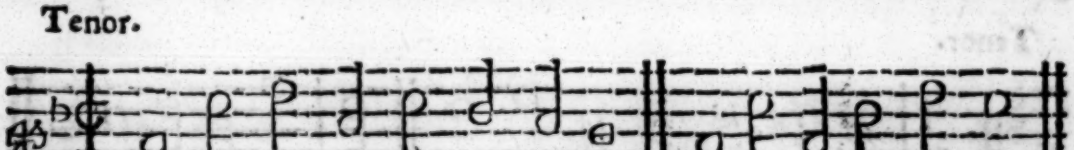
1st. Treble.



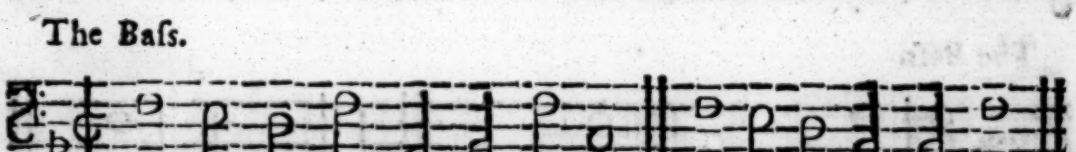
2d. Treble.

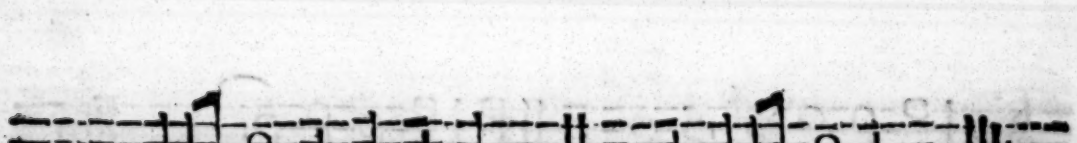


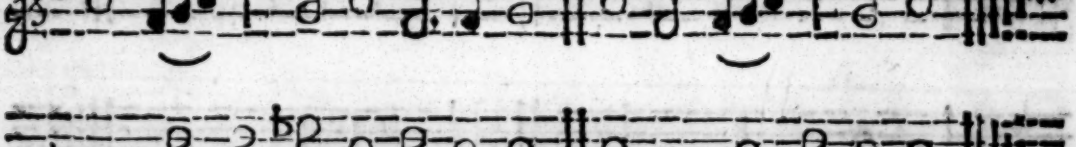
Tenor.

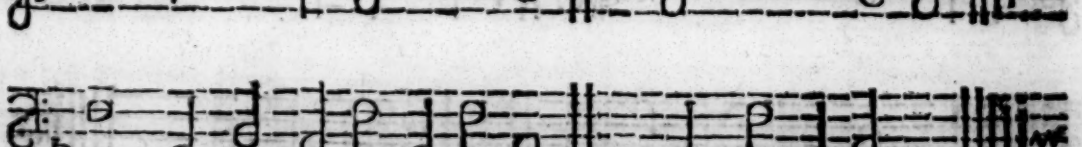


The Baſs.



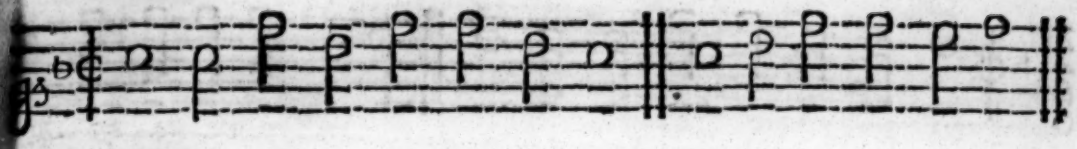




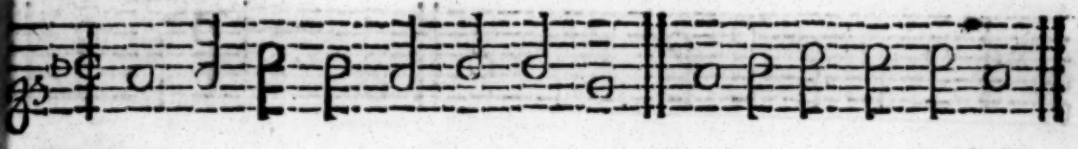


London New *Tune.* Common Metre ſingle.

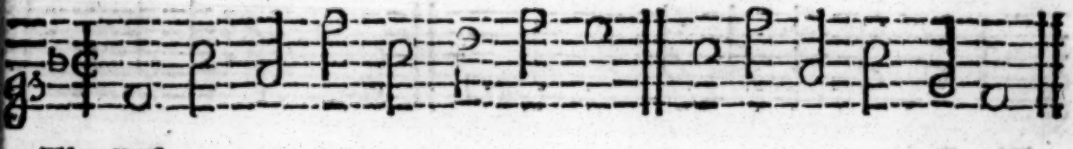
1ſt. Treble.



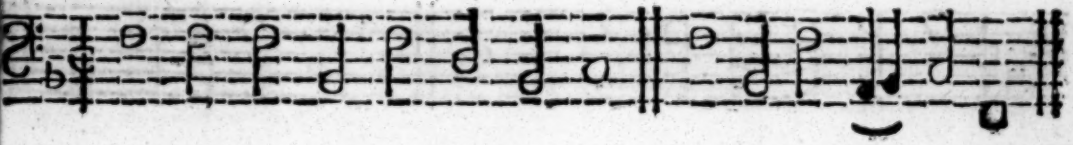
2d. Treble.

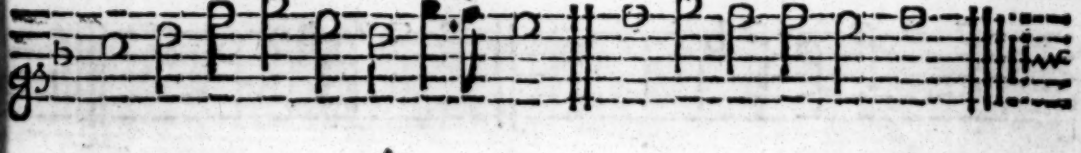


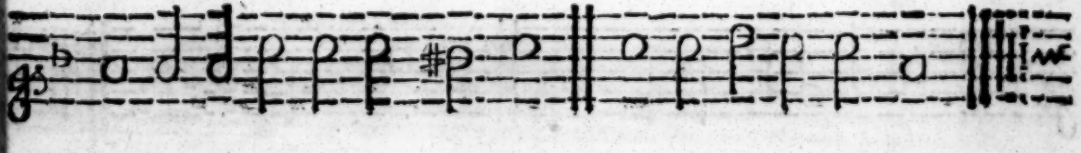
Tenor.

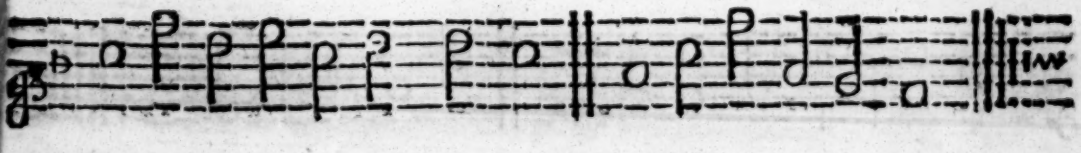


The Baſs.



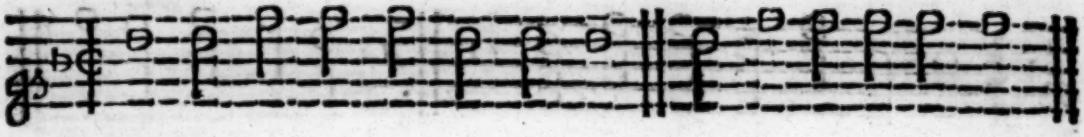




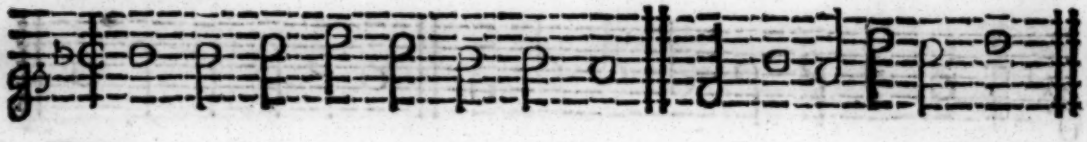


Windſor Tune. Common Metre ſingle.

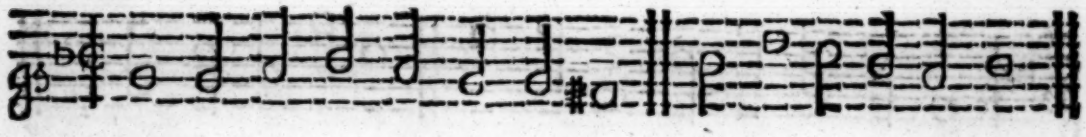
1ſt. Treble.



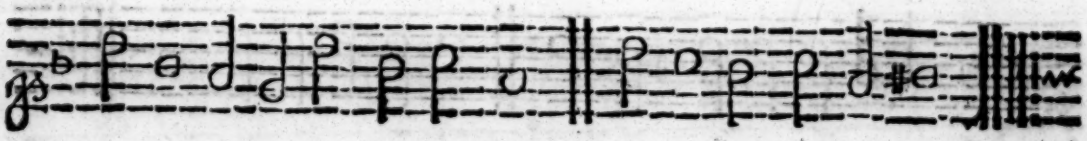
2d. Treble.



Tenor.

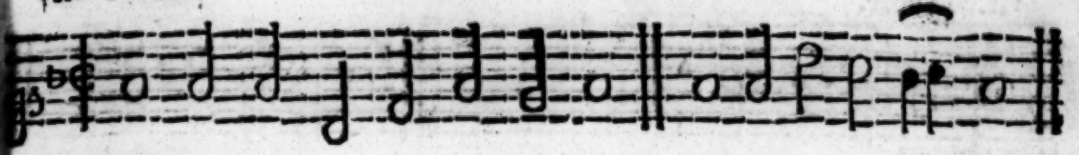


The Baſs.

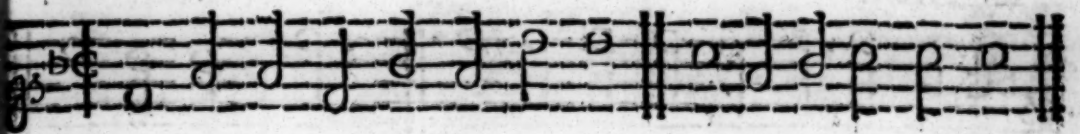


Hackney Tune. Common Metre ſingle.

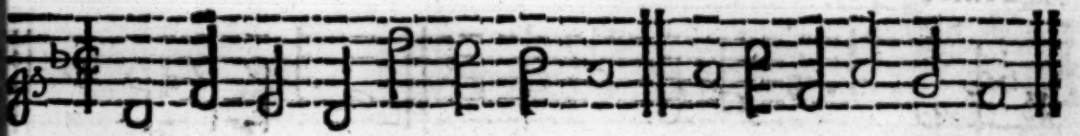
1ſt. Treble.



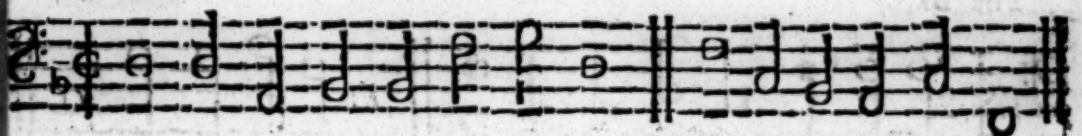
2d. Treble.

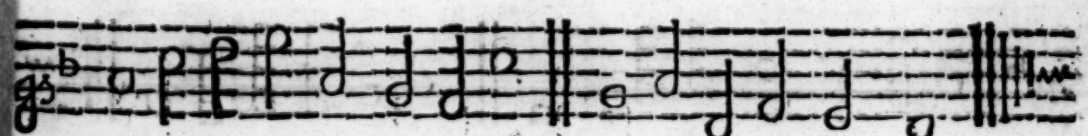


Tenor.



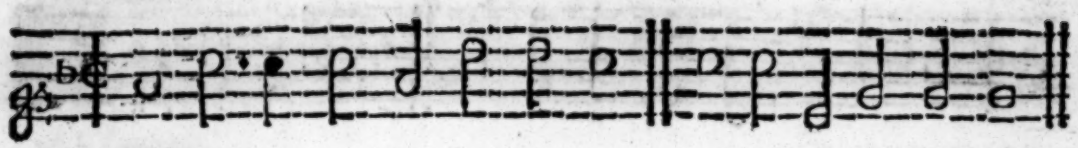
The Baſs.



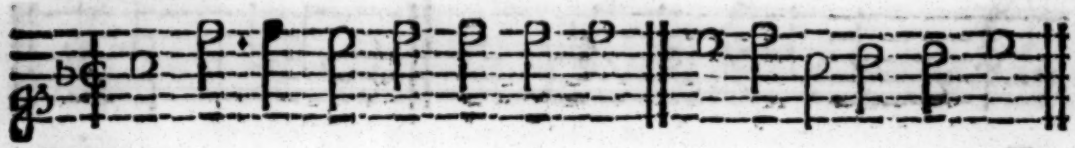


Winchester Tune. **Common Metre single.**

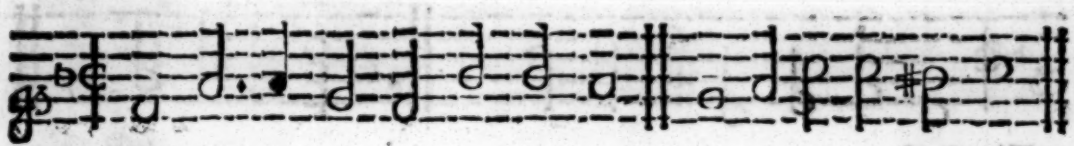
1st. Treble.



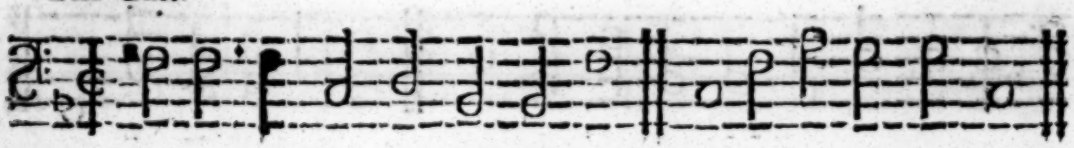
2d. Treble.

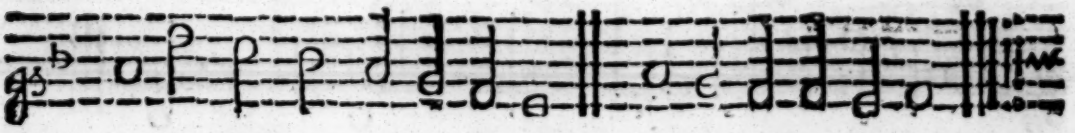


Tenor.



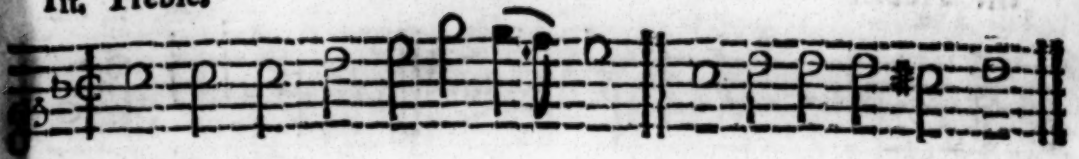
The Bass.



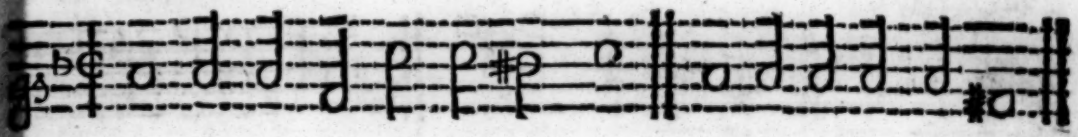


Exeter Tune. Common Metre single.

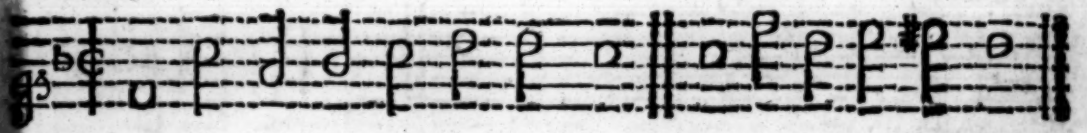
1ſt. Treble.



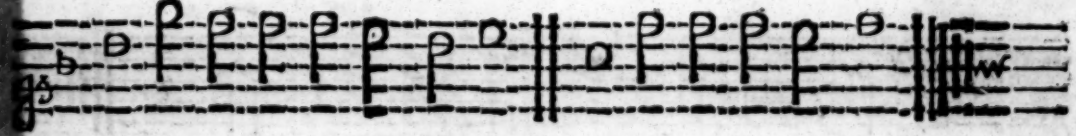
2d. Treble.



Tenor.

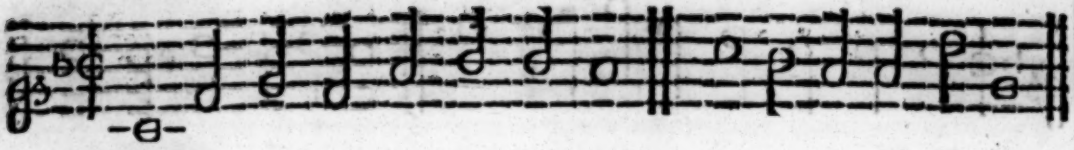


The Baſs.

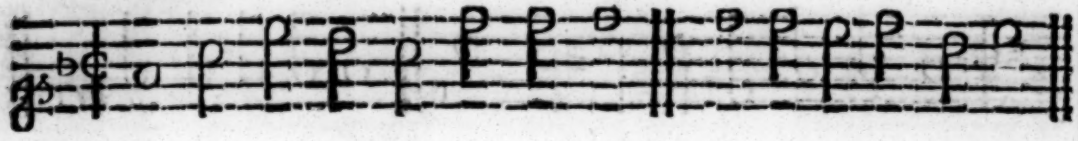


Chichester Tune. **Common Metre ſingle.**

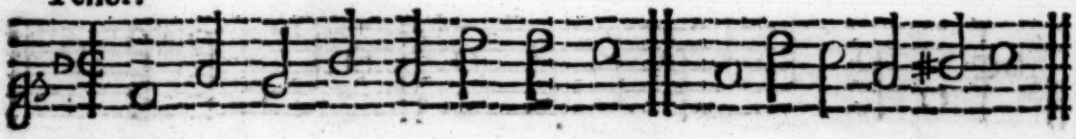
1ſt. Treble.



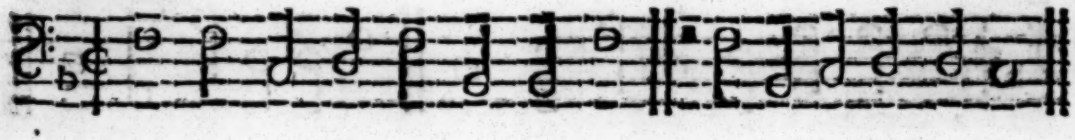
2d. Treble.

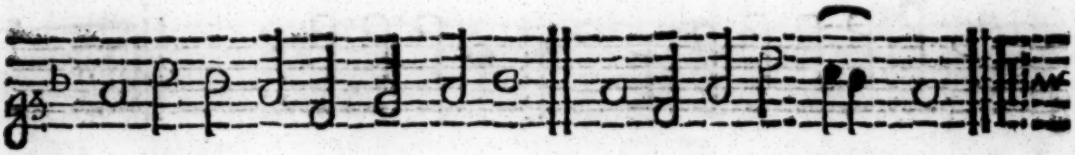


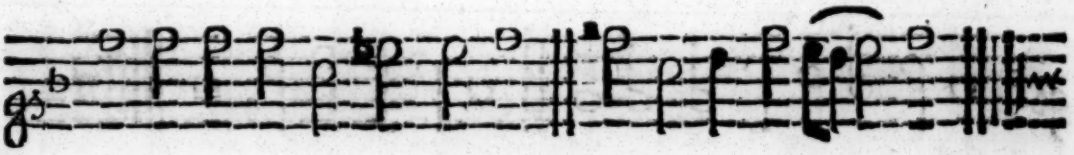
Tenor.

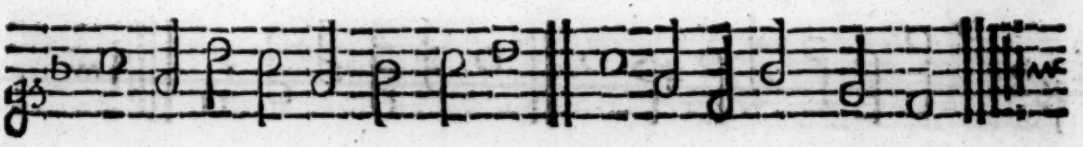


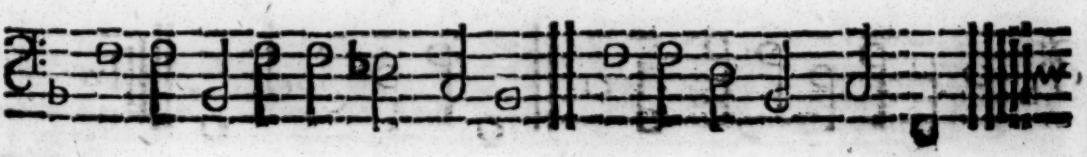
The Baſs.







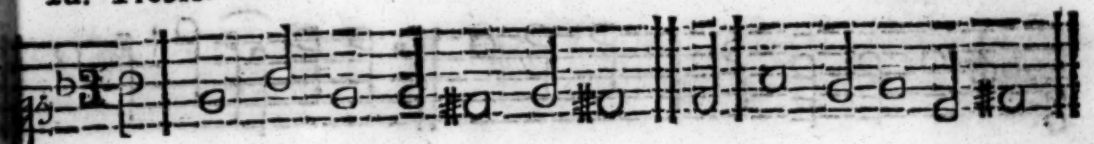




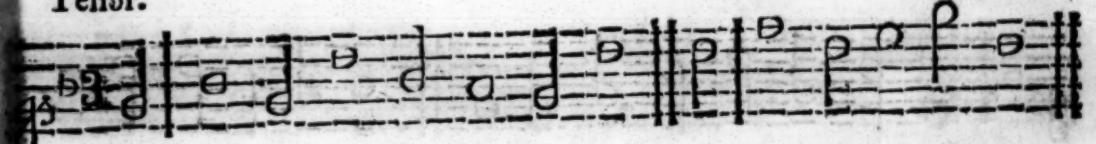
Martyrs Tune. Common Metre single.

1ſt. Treble.

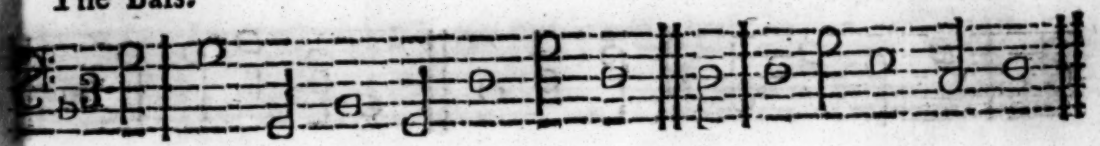
2d. Treble.

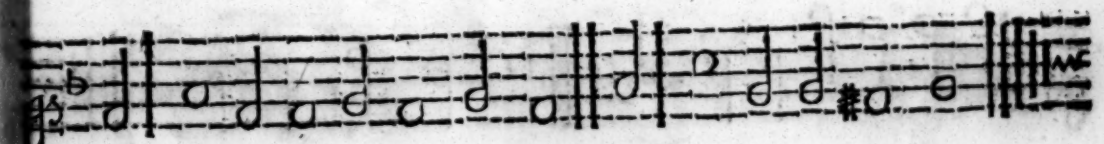


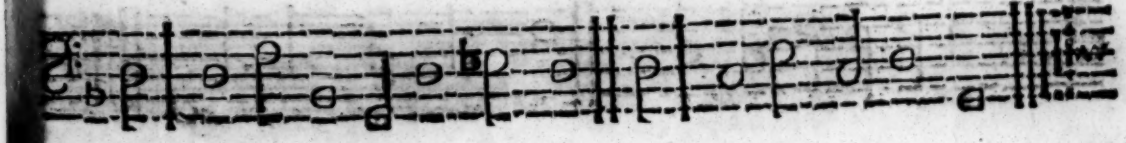
Tenor.



The Baſs.

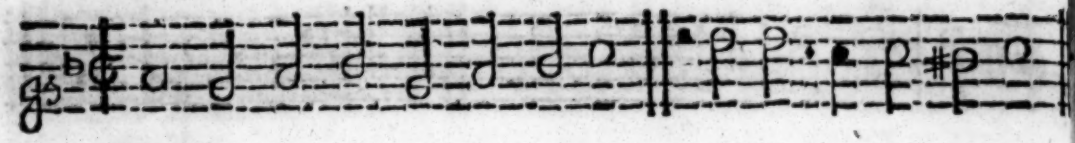




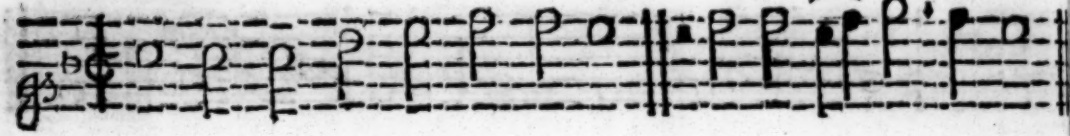


Durham Tune. **Common Metre ſingle.**

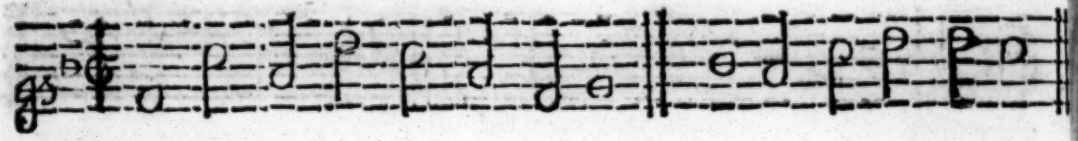
1ſt. Treble.



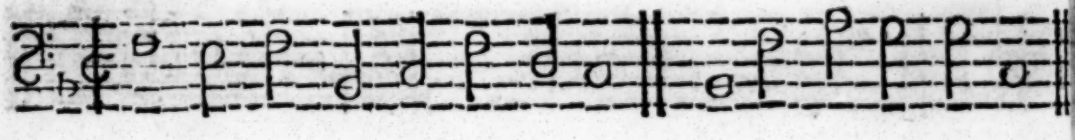
2d. Treble.

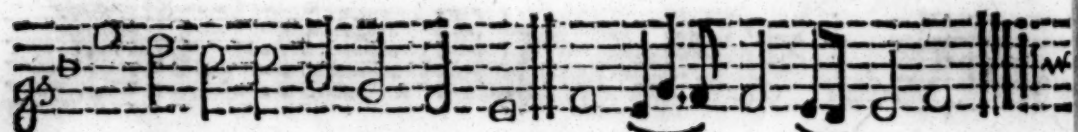


Tenor.



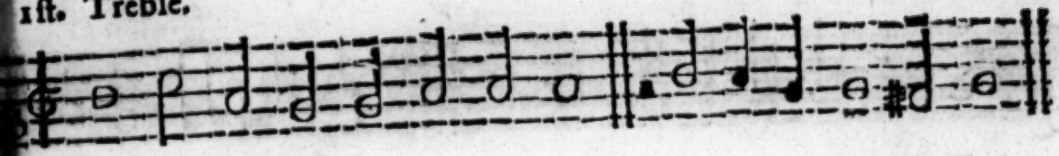
The Baſs.



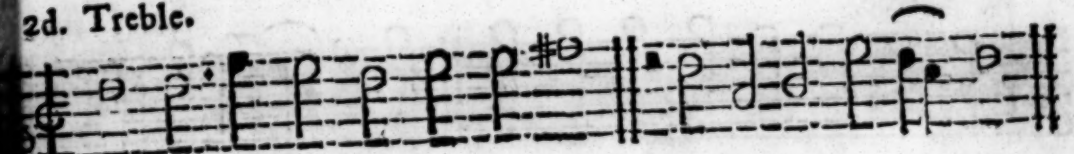


Salisbury Tune. Common Metre single.

1ſt. Treble.

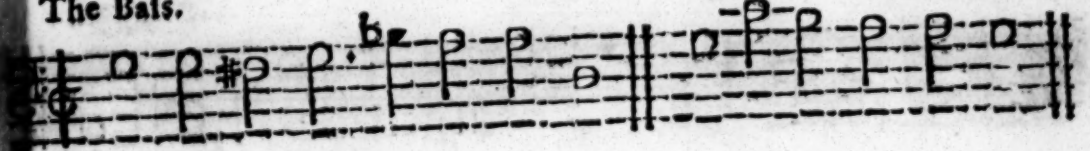


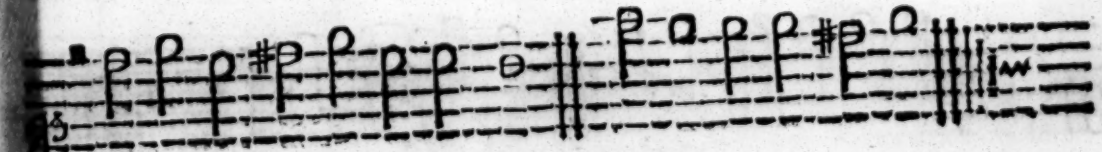
2d. Treble.

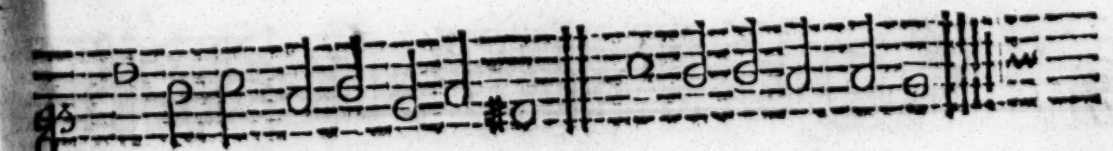


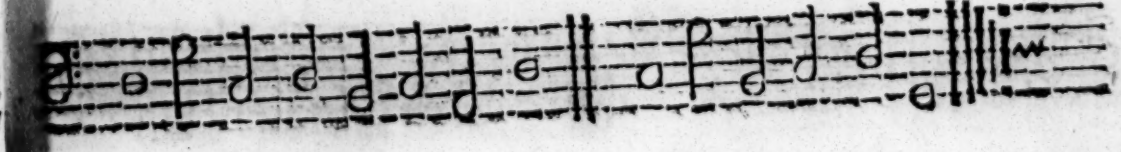
Tenor.

The Baſs.



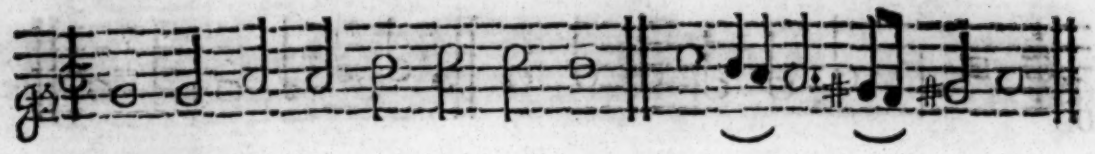




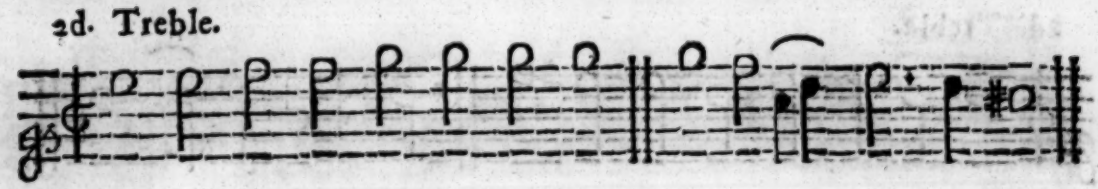


Carliſle Tune. **Common Metre ſingle.**

1ſt. Treble.

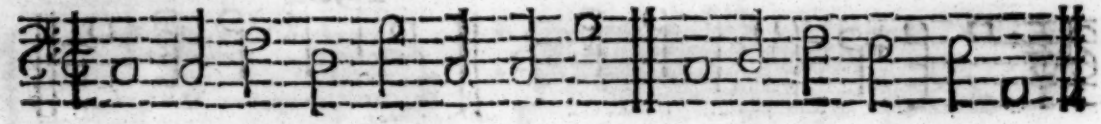


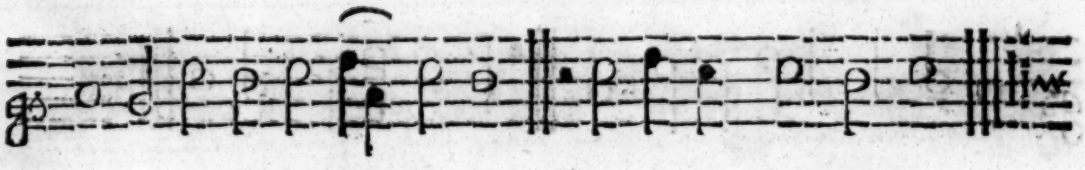
2d. Treble.

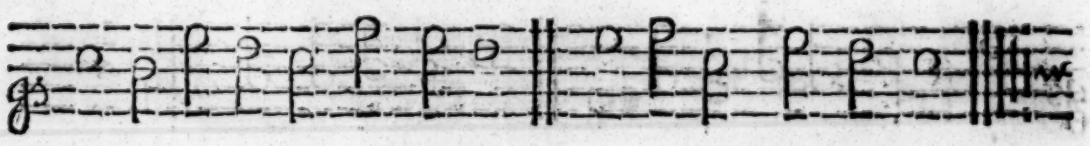


Tenor.

The Baſs.

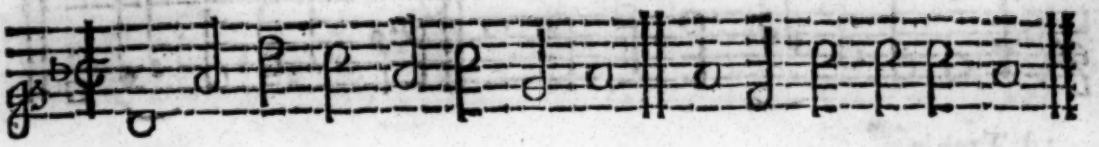




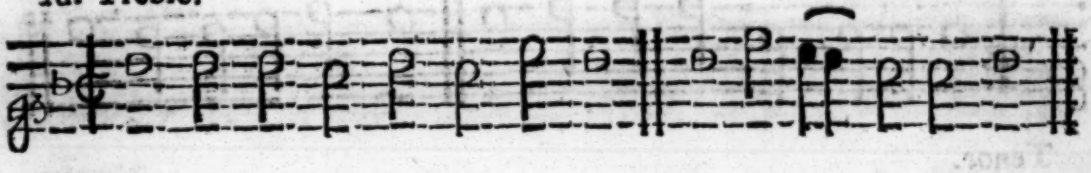


Buckingham Tune. Common Metre ſingle.

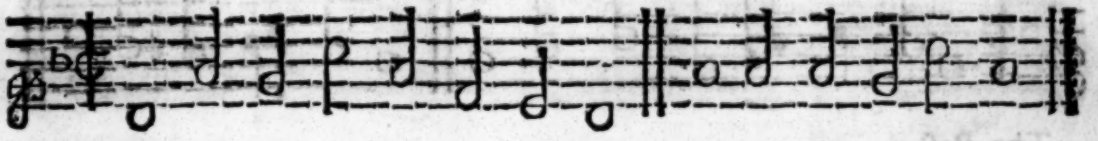
1ſt. Treble.



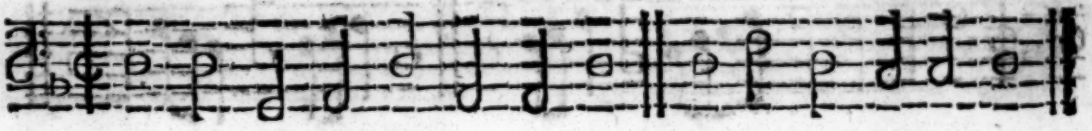
2d. Treble.

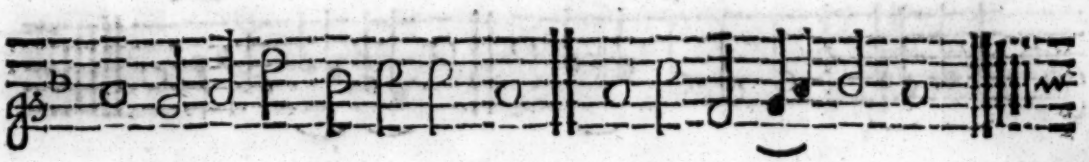


Tenor.



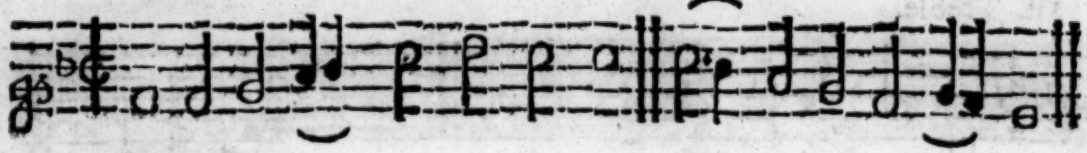
The Baſs.



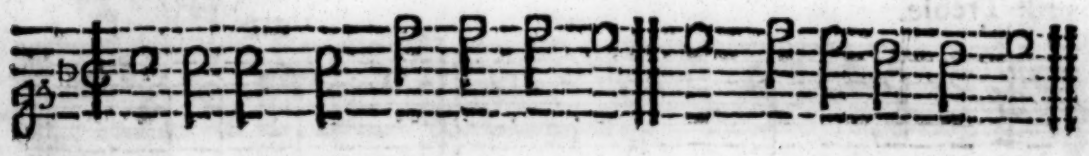


Northamton Tune. **Common Metre ſingle.**

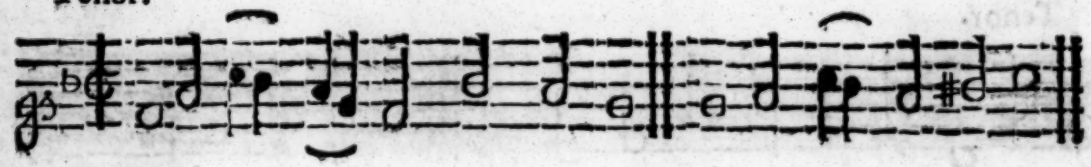
1ſt. Treble.



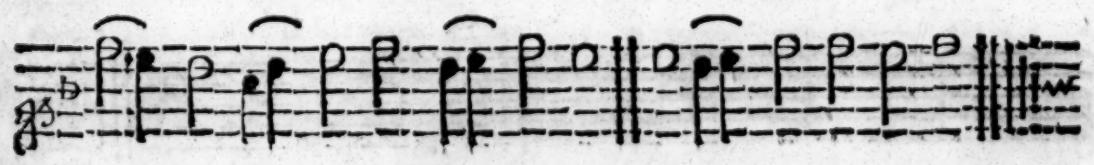
2d Treble.

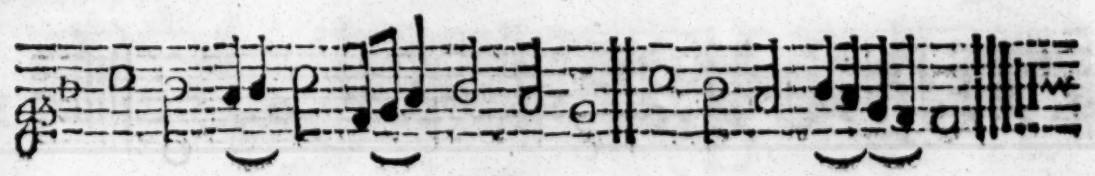


Tenor.



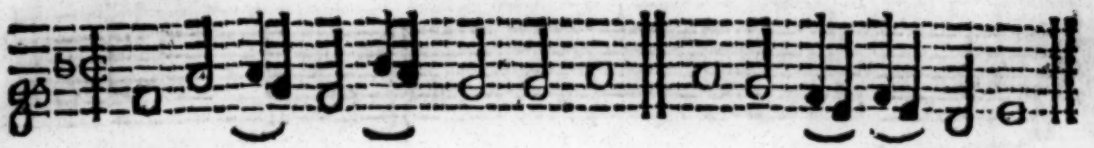
The Baſs.





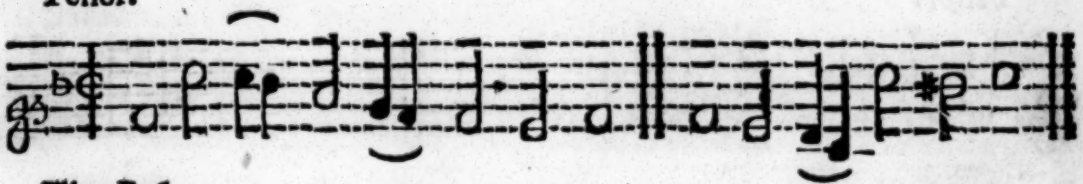
Wanford Tune. **Common Metre ſingle.**

1ſt. Treble.

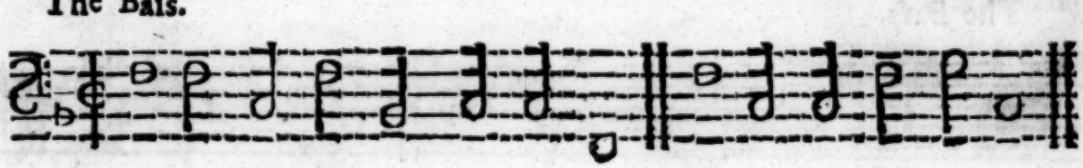


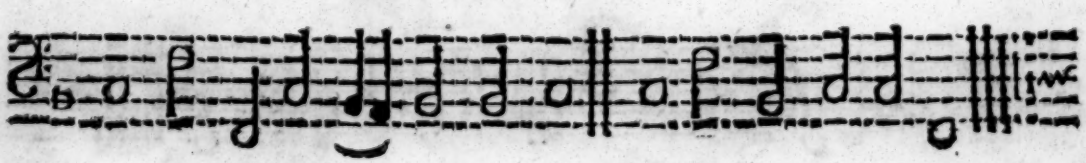
2d. Treble.

Tenor.



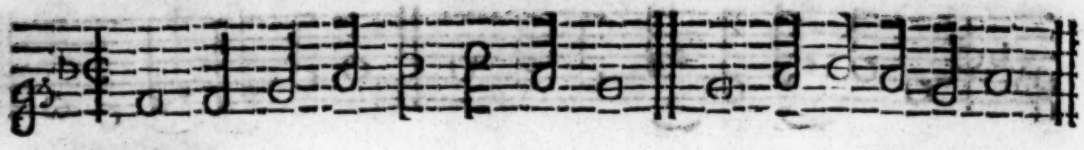
The Baſs.



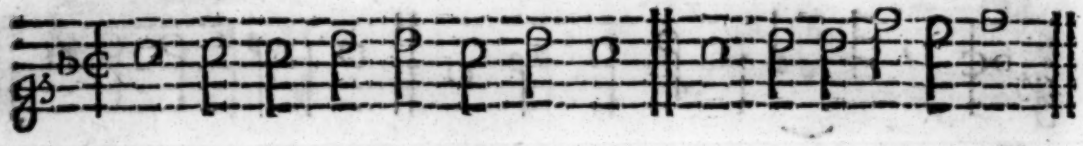


Colcheſter Tune. **Common Metre ſingle.**

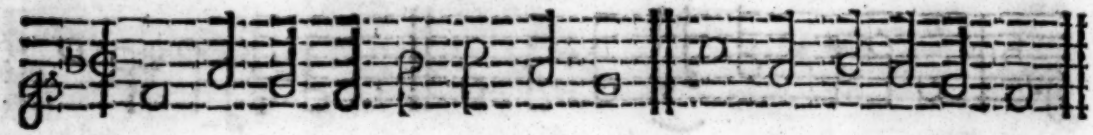
1ſt. Treble.



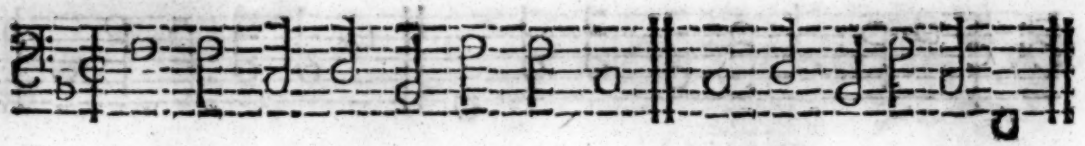
2d. Treble.

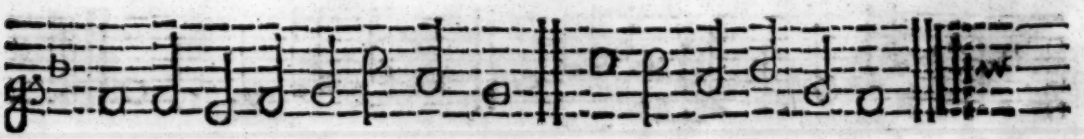


Tenor.



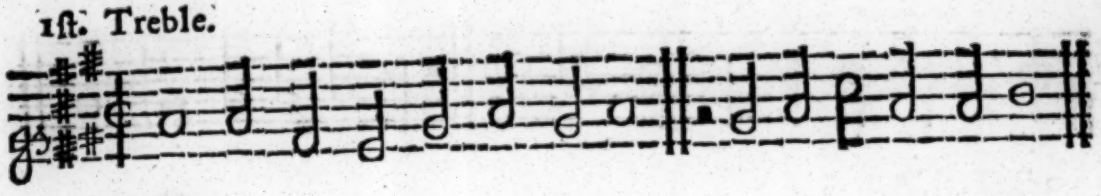
The Baſs.



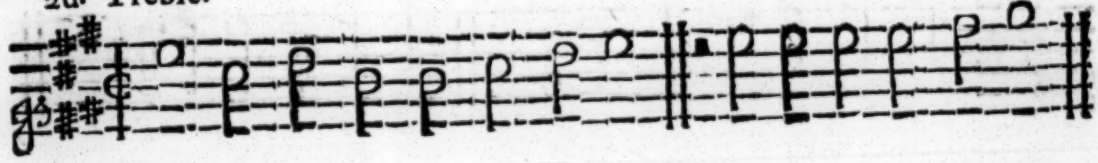


Notingham Tune. Common Metre ſingle.

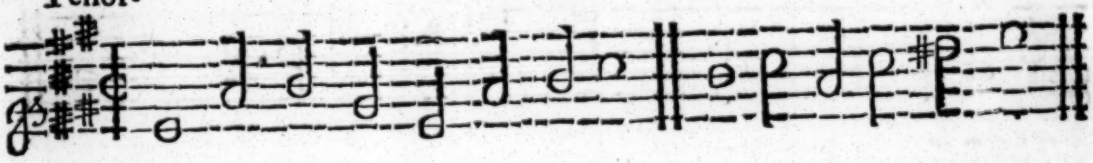
1ſt. Treble.



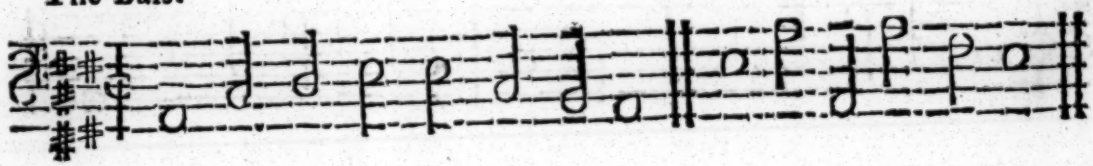
2d. Treble.

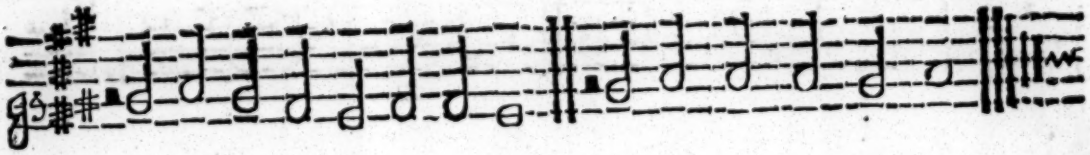


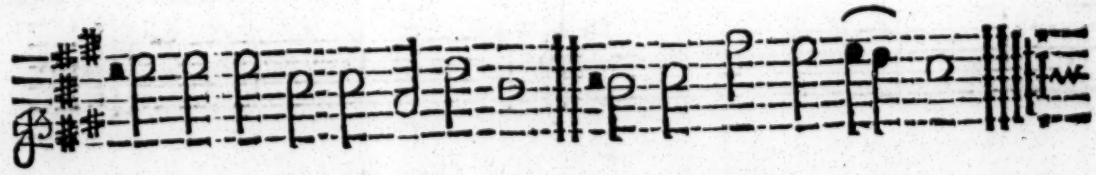
Tenor.

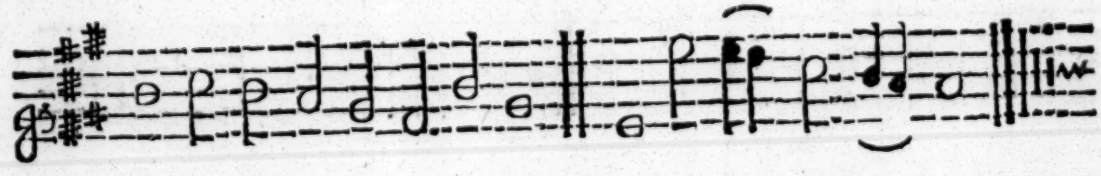


The Baſs.



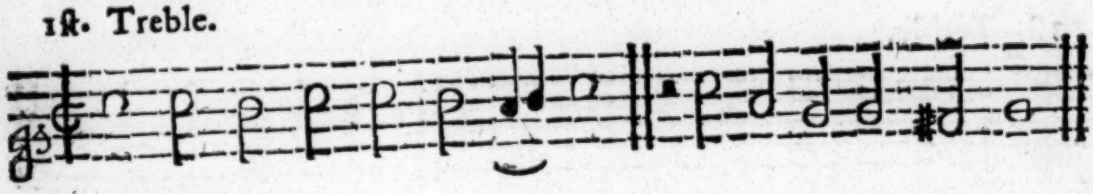






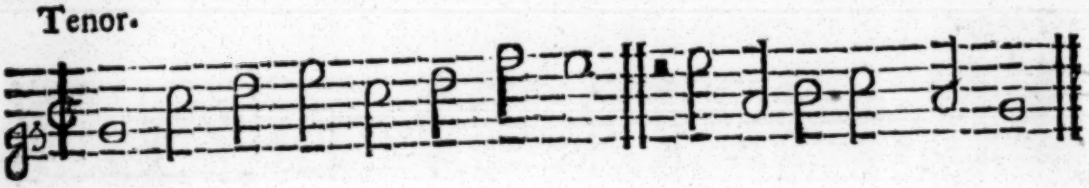
St. *James's Tune.* Common Metre single.

1ſt. Treble.

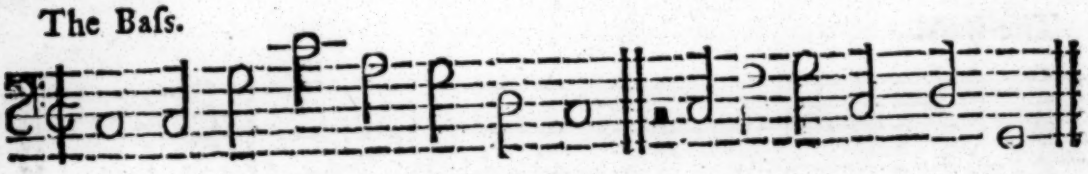


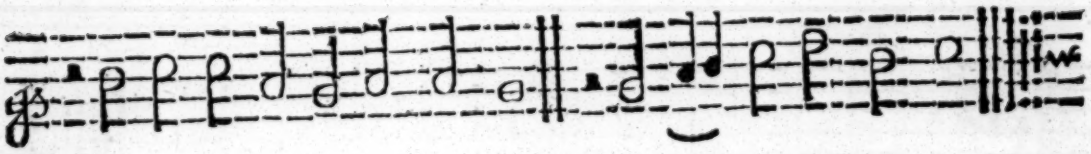
2d. Treble.

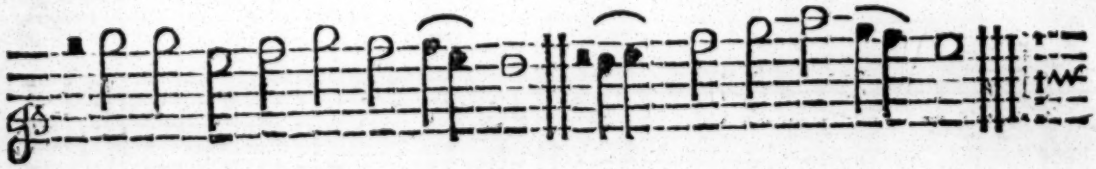
Tenor.

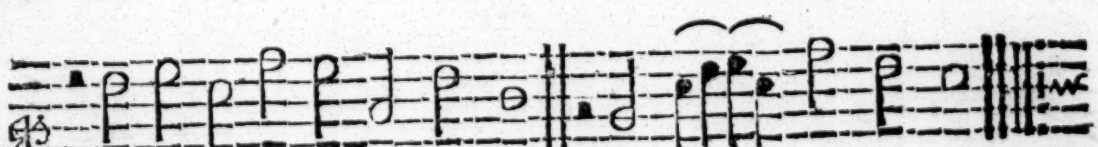


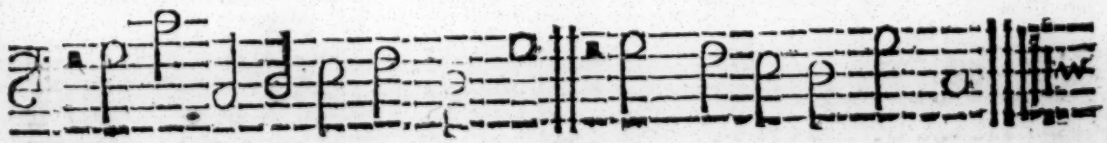
The Baſs.





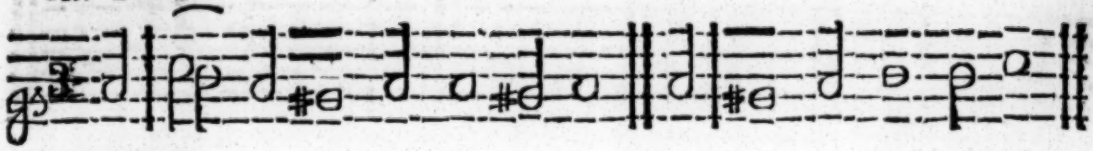




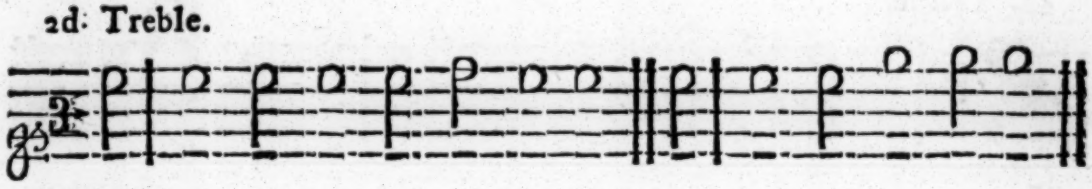


Walingford Tune. Common Metre single.

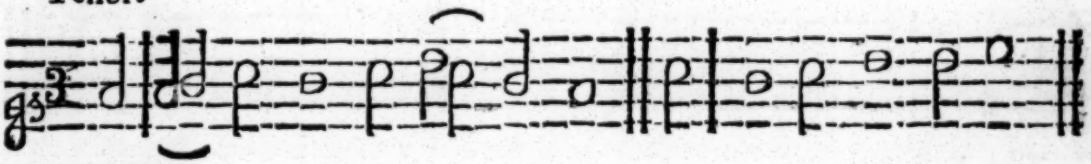
1st. Treble.



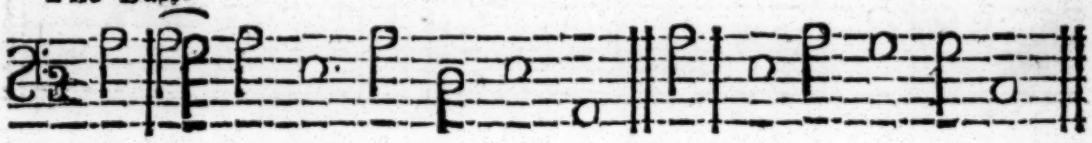
2d. Treble.

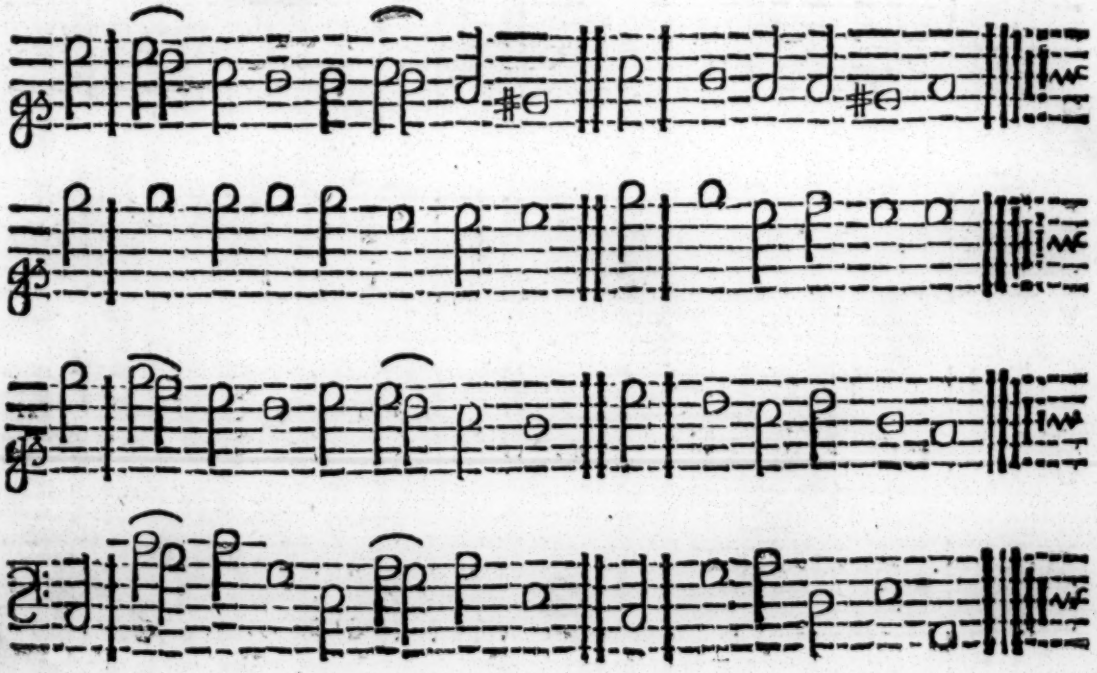


Tenor.



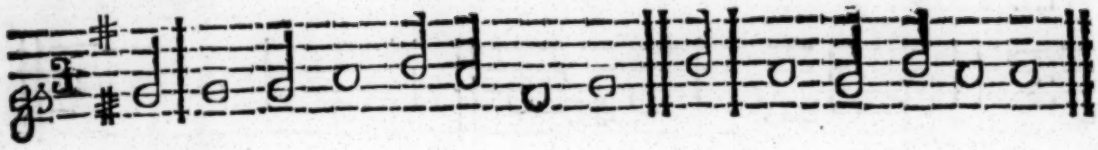
The Bass.



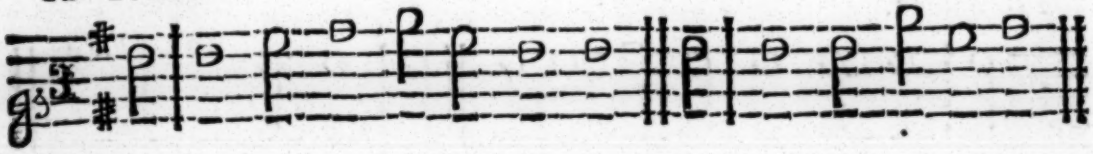


Blewbery Tune. Common Metre ſingle.

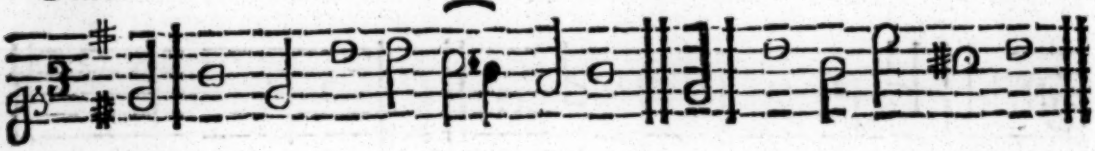
1ſt. Treble.



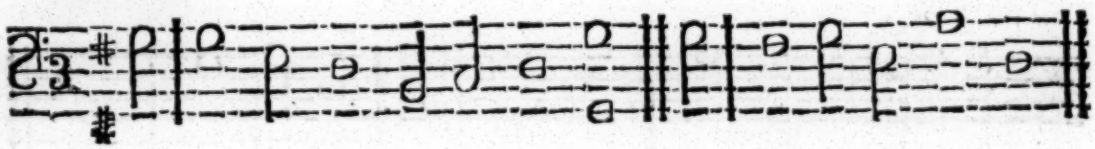
2d. Treble.

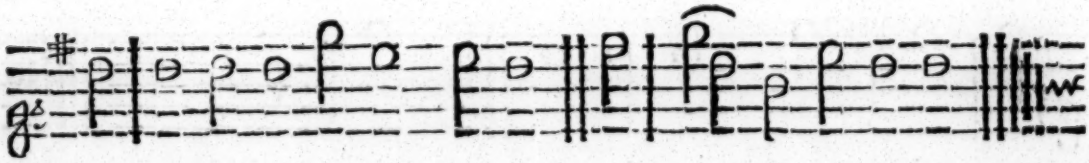


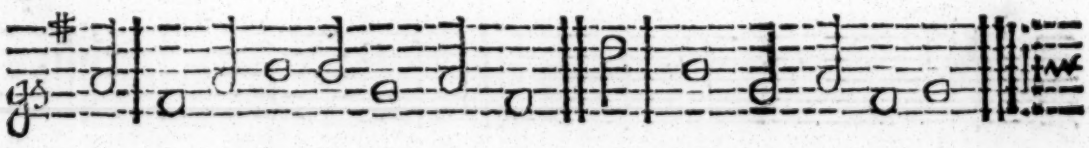
Tenor.

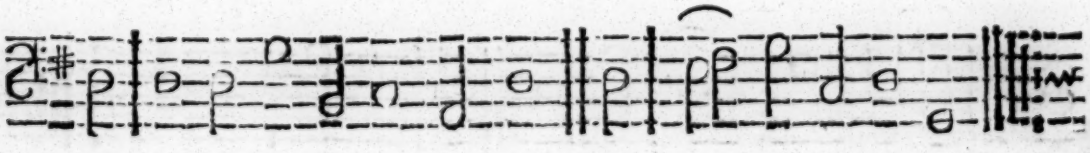


The Baſs.





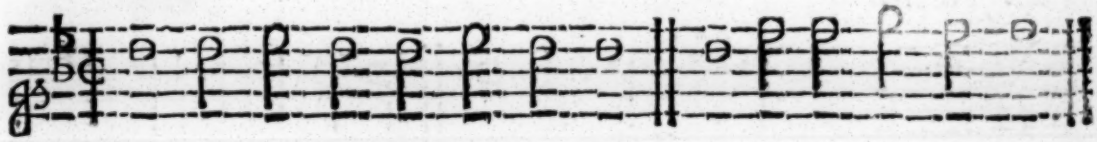




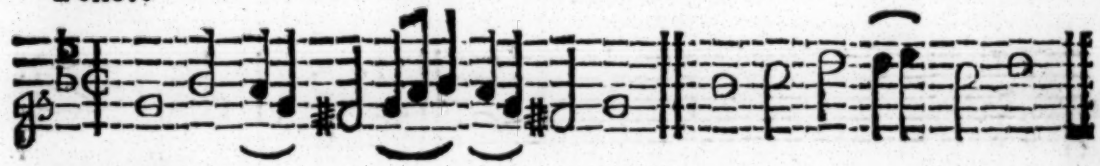
Lamborn Tune. Common Metre single.

1ſt. Treble.

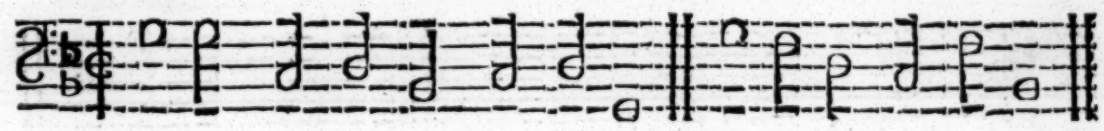
2d. Treble.

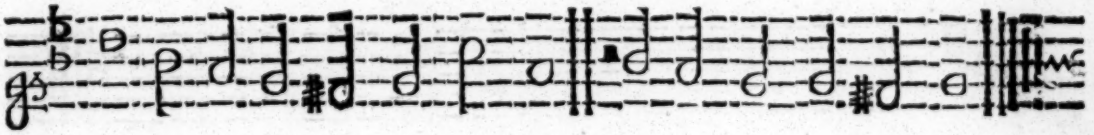


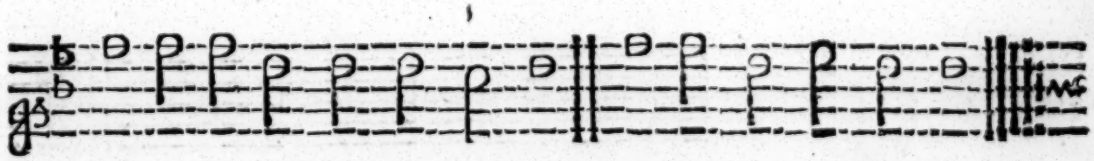
Tenor.

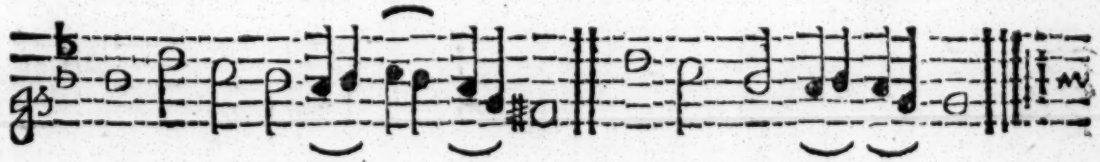


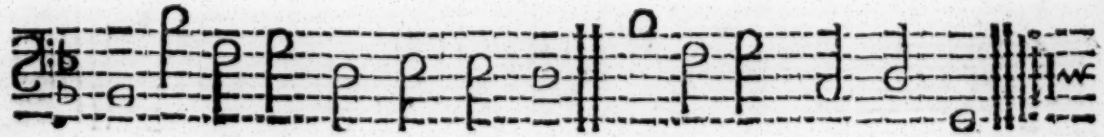
The Baſs.





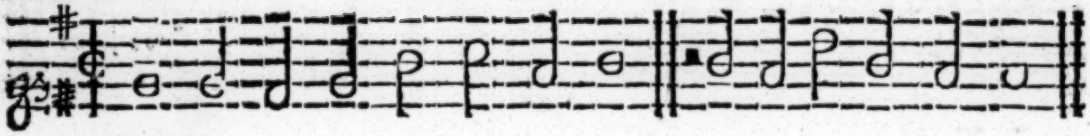




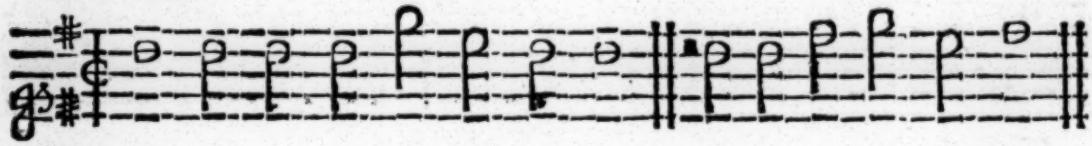


Lewis Tune. Common Metre ſingle.

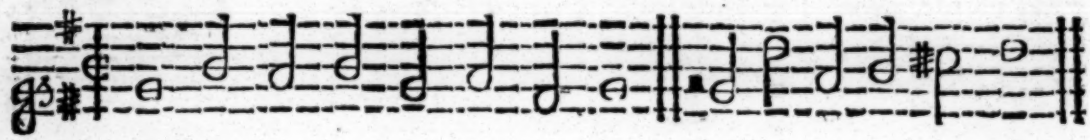
1ſt. Treble.



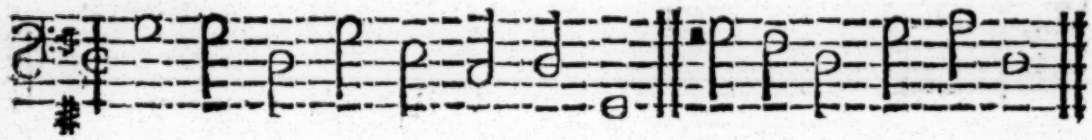
2d. Treble.

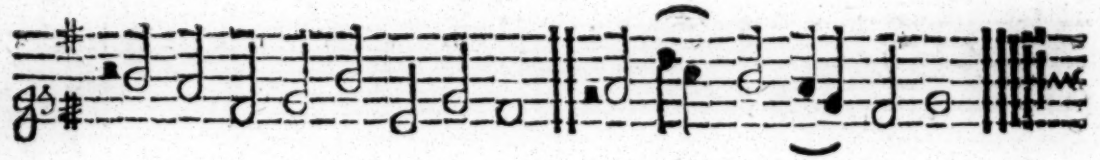


Tenor.



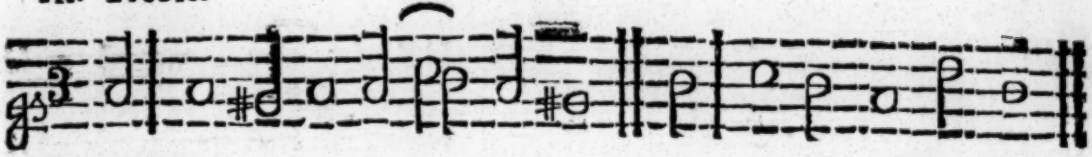
The Baſs.



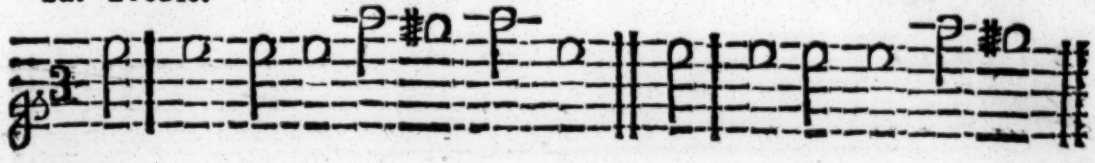


Burford Tune. **Common Metre ſingle.**

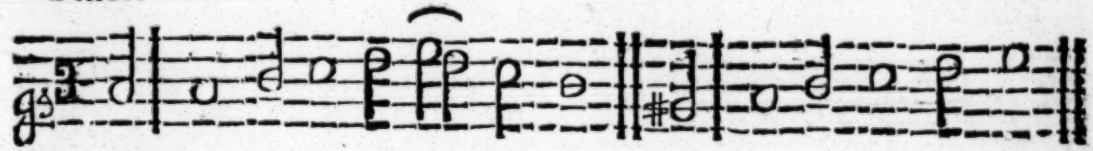
1ſt. Treble.



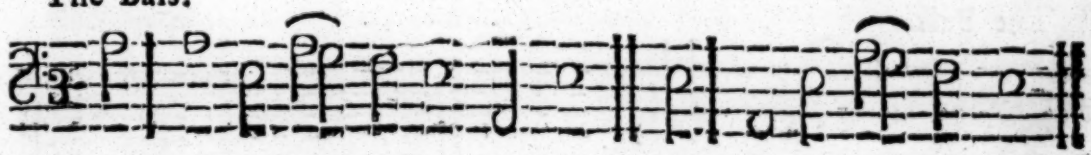
2d. Treble.

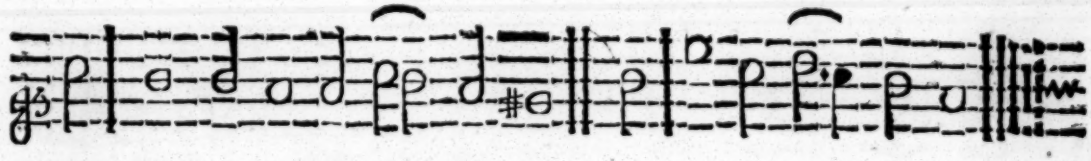


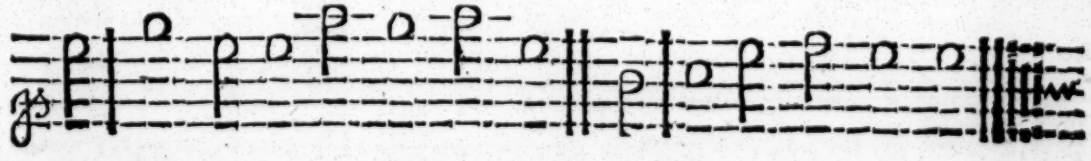
Tenor.

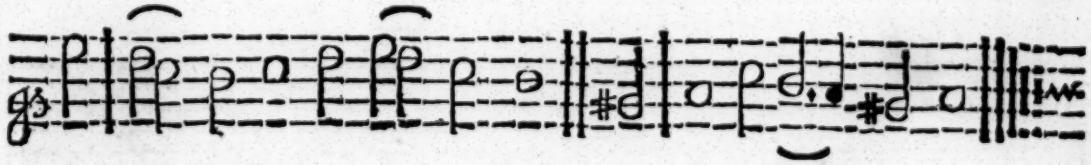


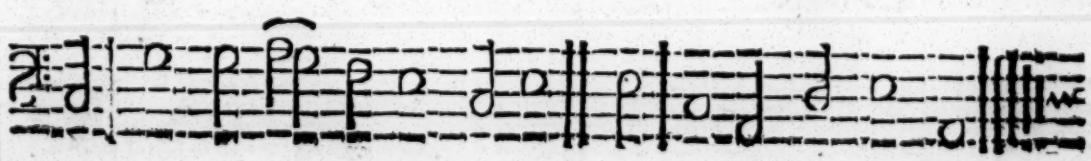
The Baſs.







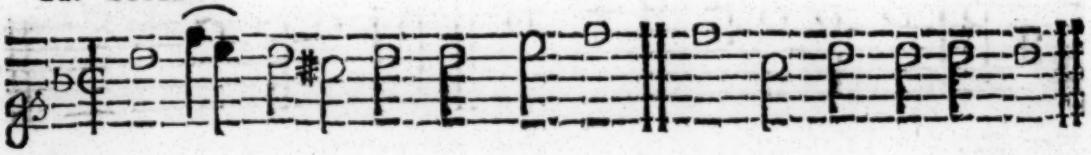




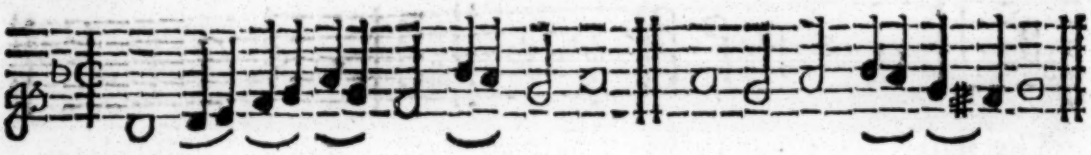
Marlow Tune. Common Metre ſingle.

1ſt. Treble.

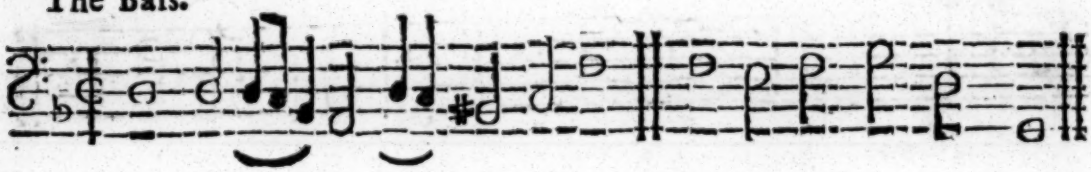
2d. Treble.

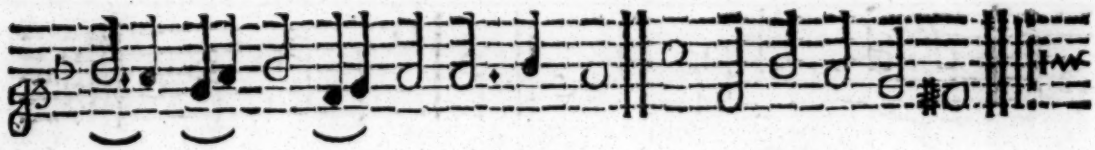


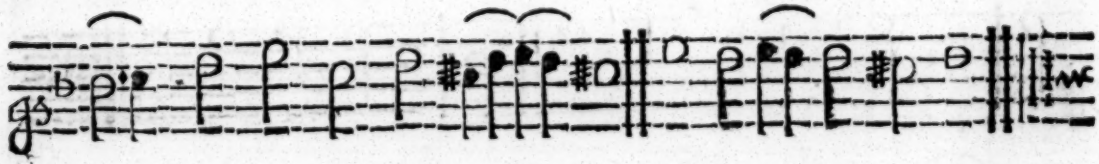
Tenor.

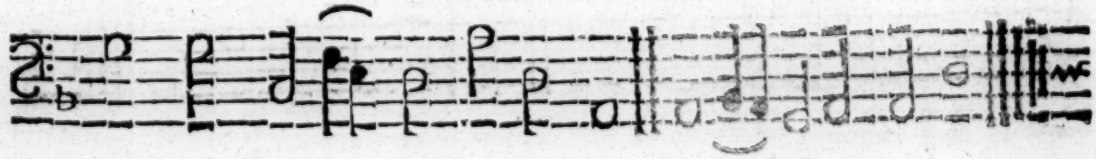


The Baſs.



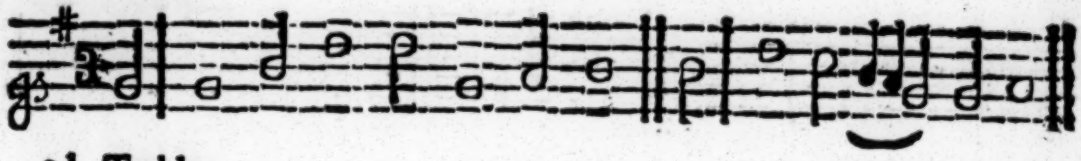




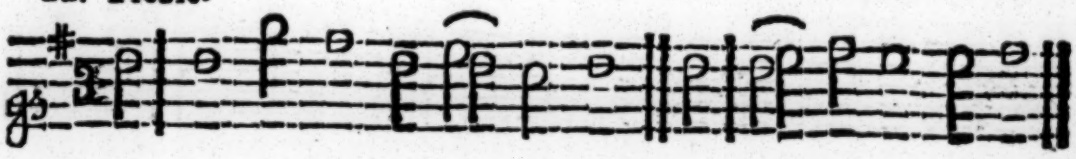


Portſmouth Tune. Common Metre ſingle.

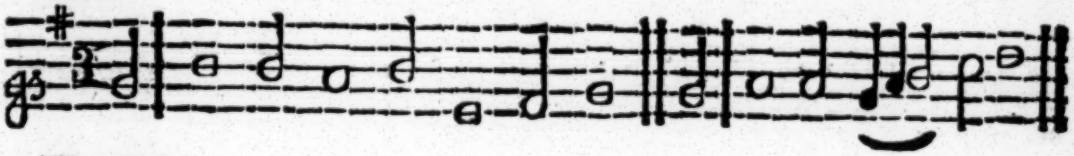
1ſt. Treble.



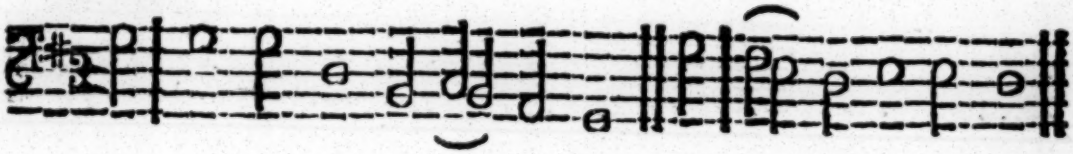
2d. Treble.

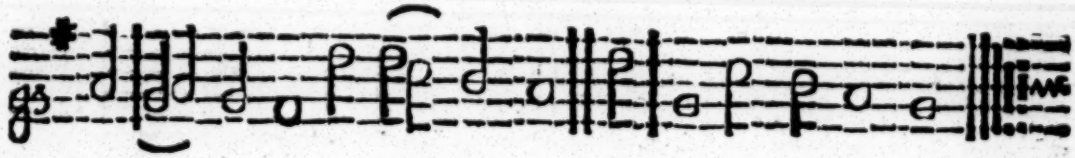


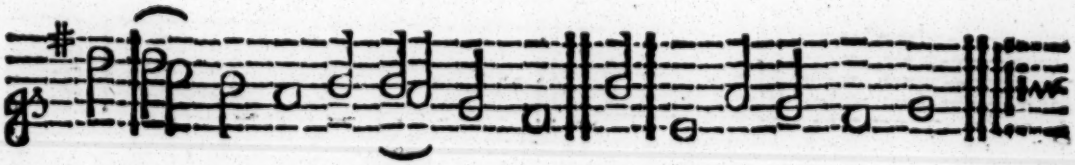
Tenor.



The Baſs.

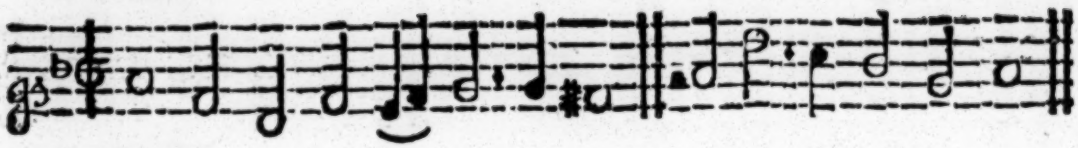




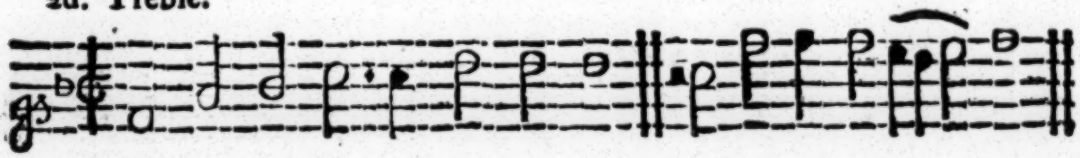


Norwich Tune. **Common Metre ſingle.**

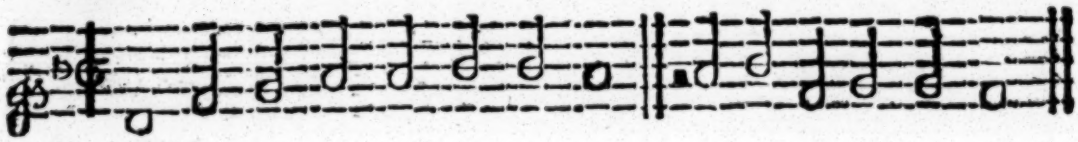
1ſt. Treble.



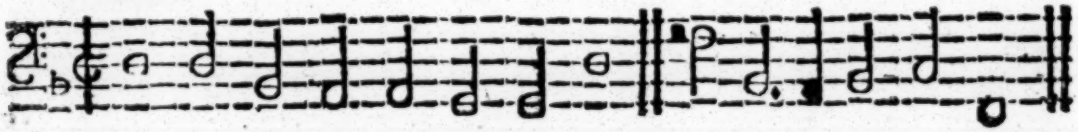
2d. Treble.

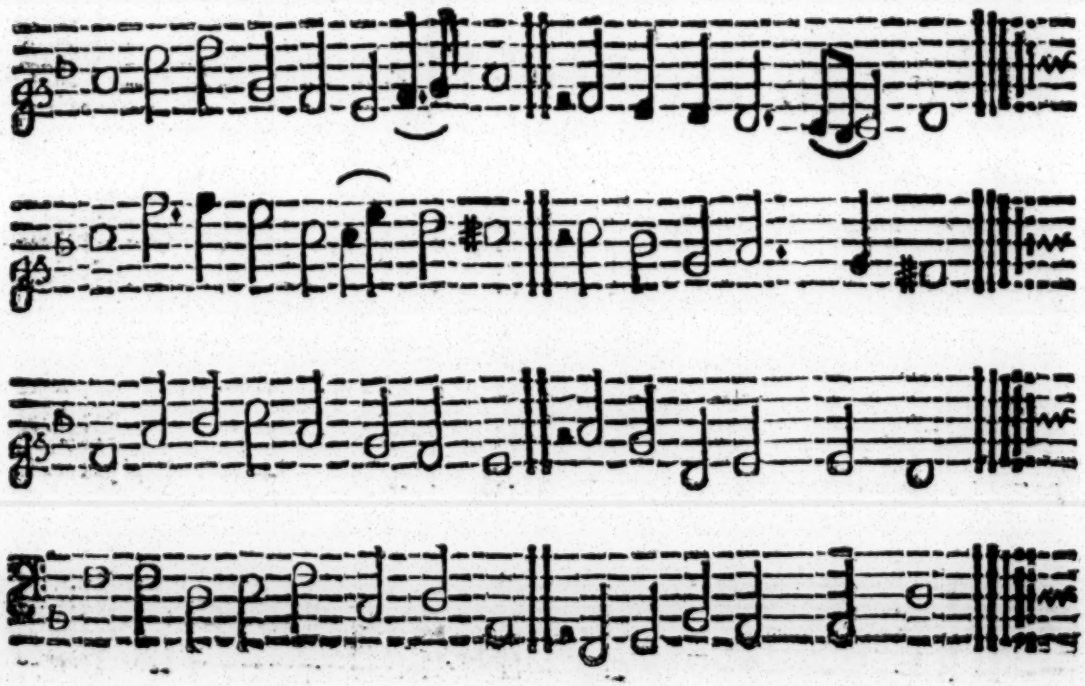


Tenor.



The Baſs.

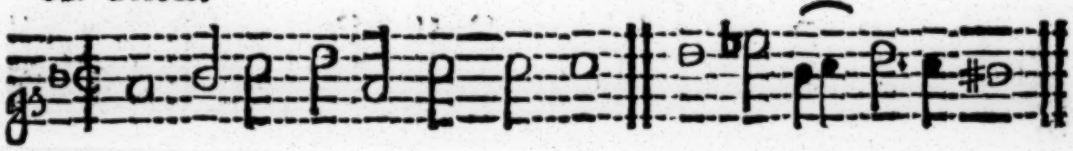




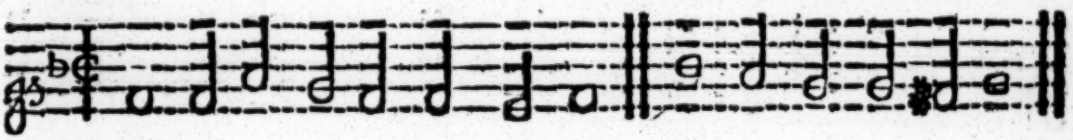
Abby Tune. **Common Metre ſingle.**

1ſt. Treble.

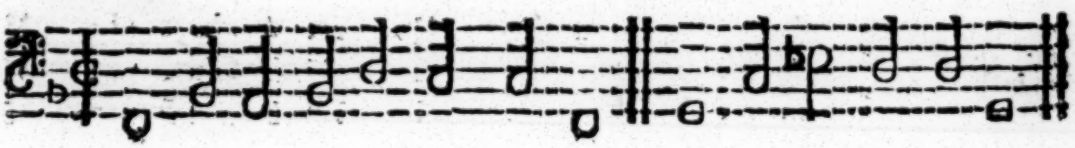
2d. Treble.

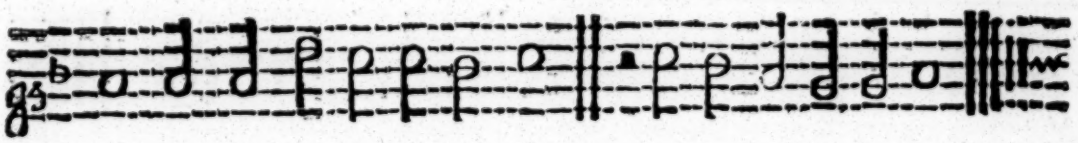


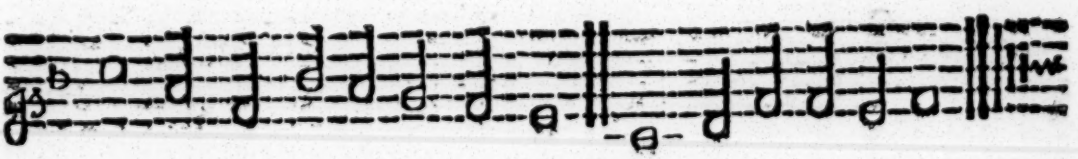
Tenor.



The Baſs.

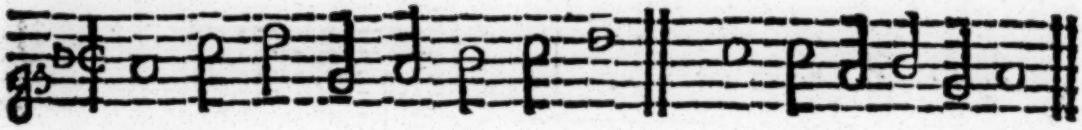




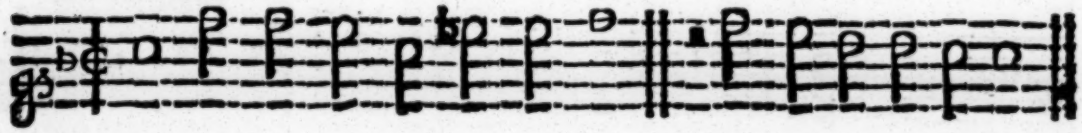


Dundee Tune. **Common Metre ſingle.**

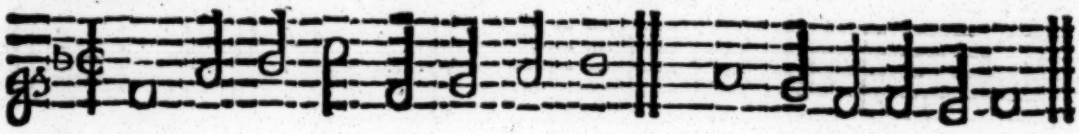
1ſt. Treble.



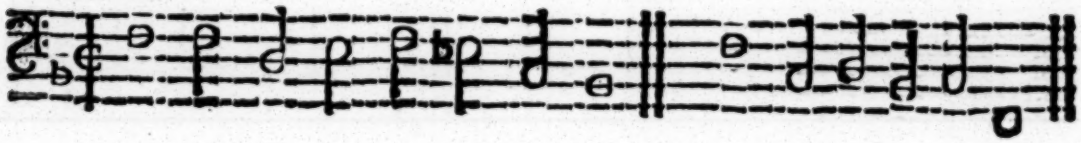
2d. Treble.

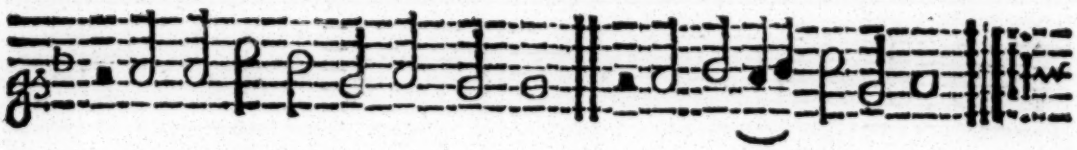


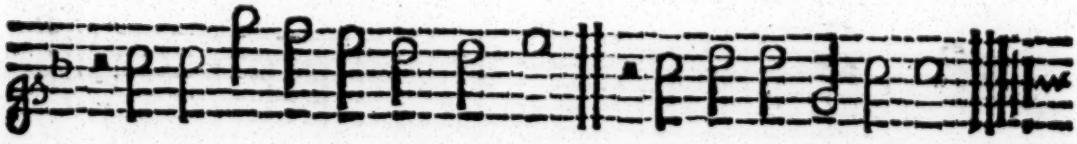
Tenor.

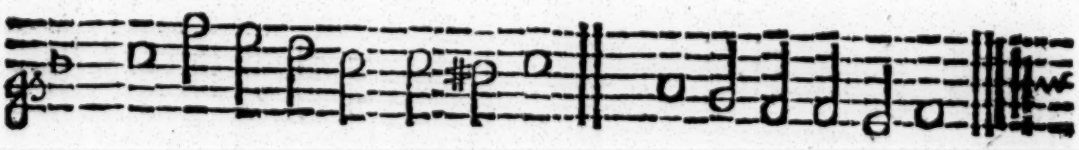


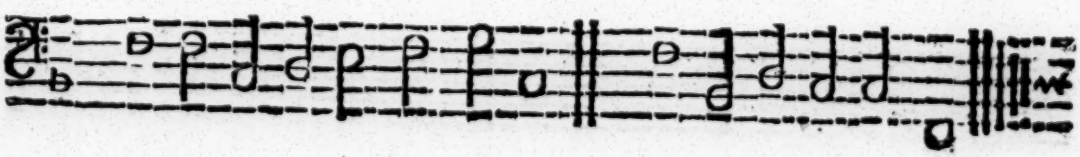
The Baſs.





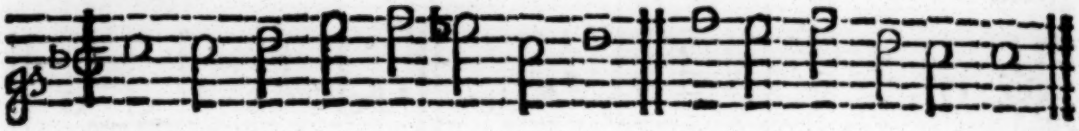




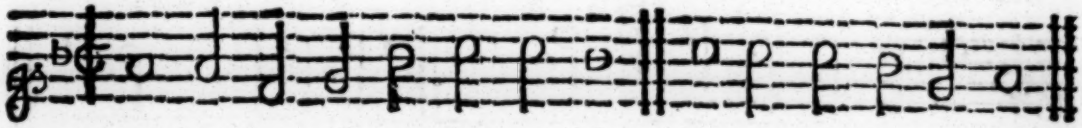


Lincoln Tune. **Common Metre fingle.**

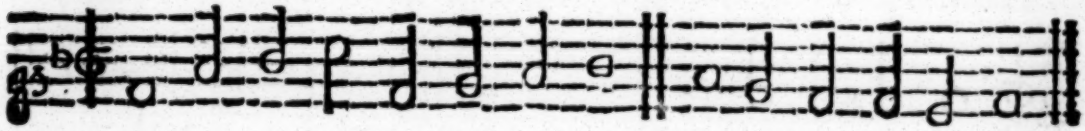
1ſt. Treble.



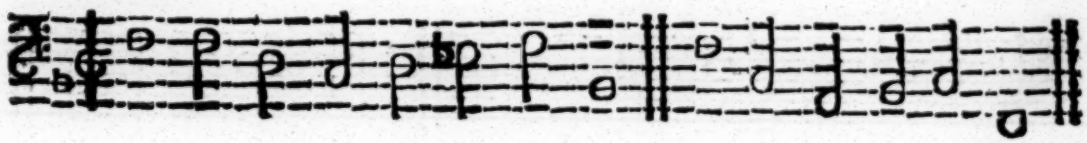
2d. Treble.

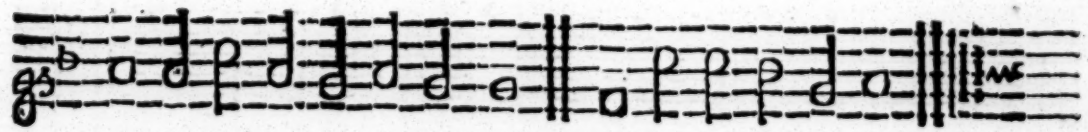


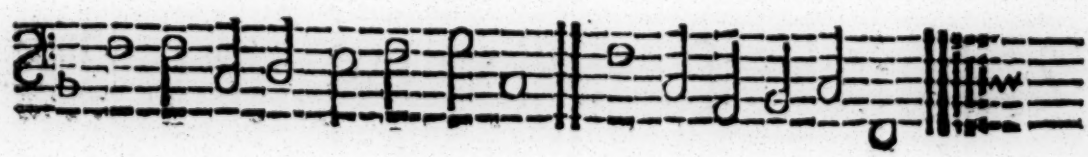
Tenor.



The Baſs.

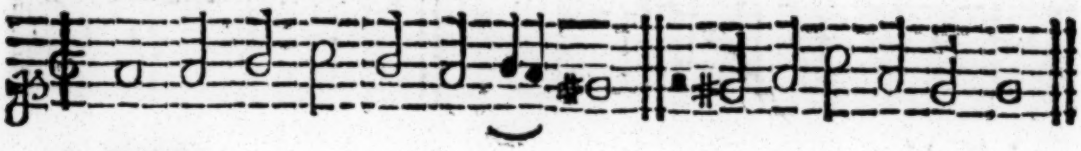




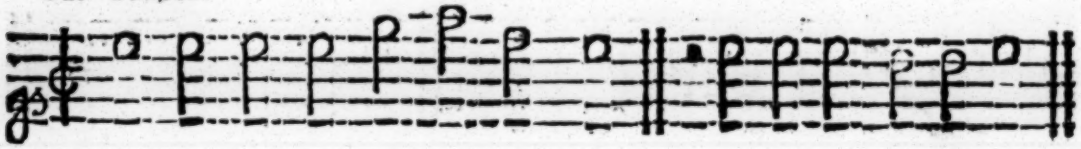


Arundel Tune. Common Metre single.

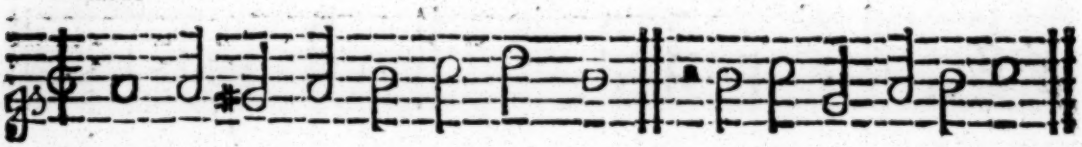
1ſt. Treble.



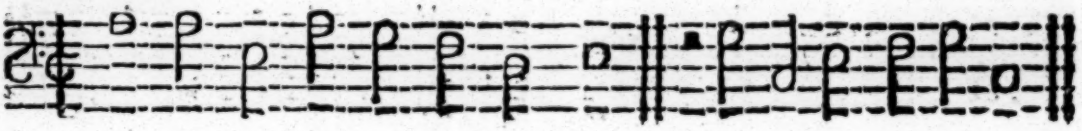
2d. Treble.

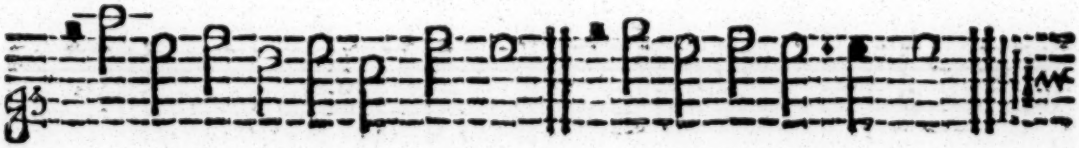


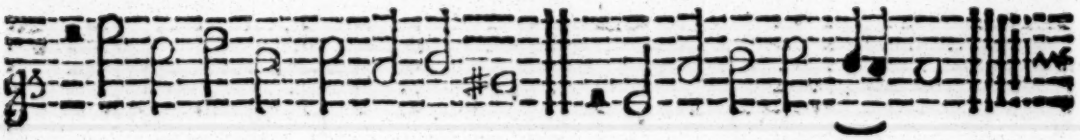
Tenor.



The Baſs.

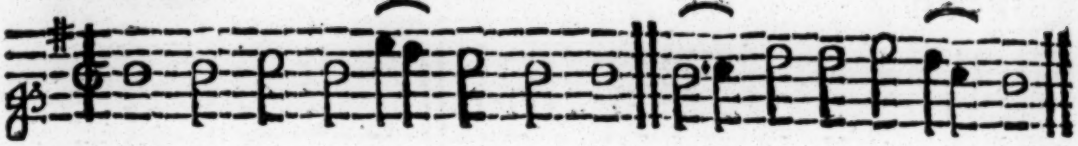




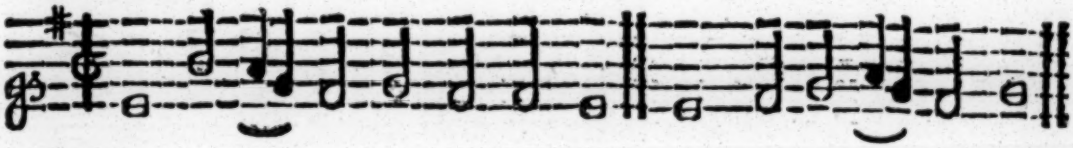


Newark Tune. **Common Metre fingle.**

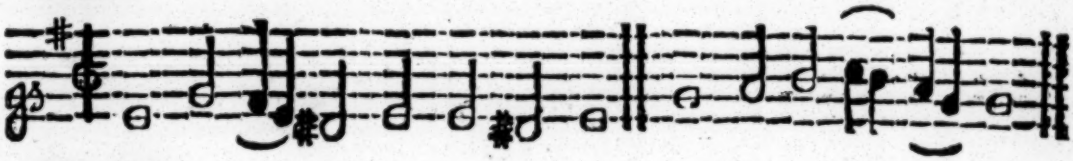
1ſt. Treble.



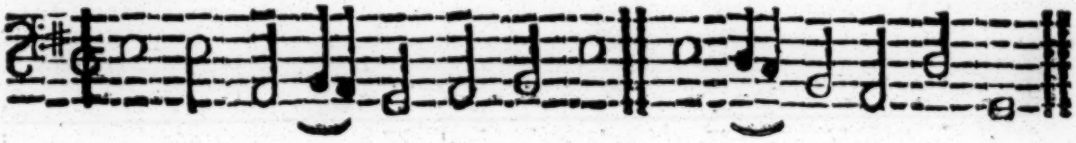
2d Treble.

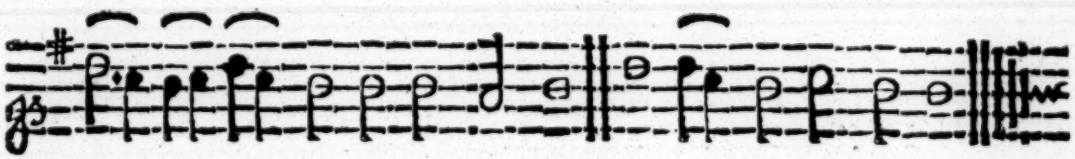


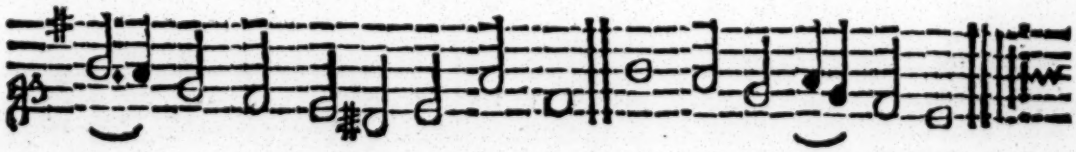
Tenor.

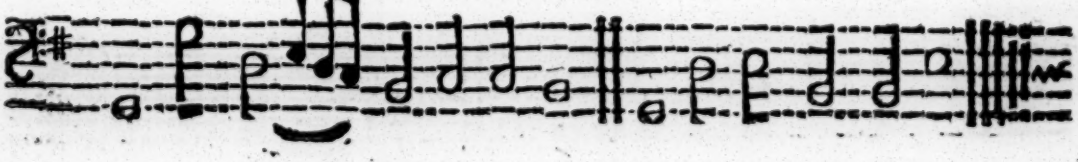


The Baſs.



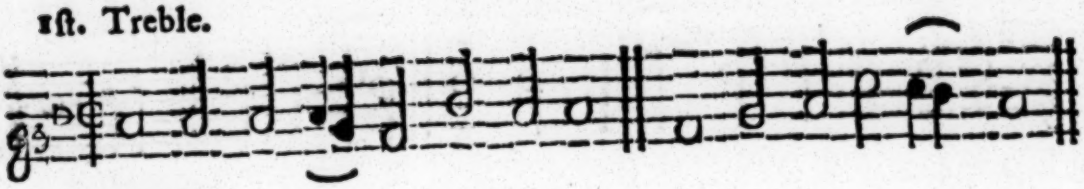




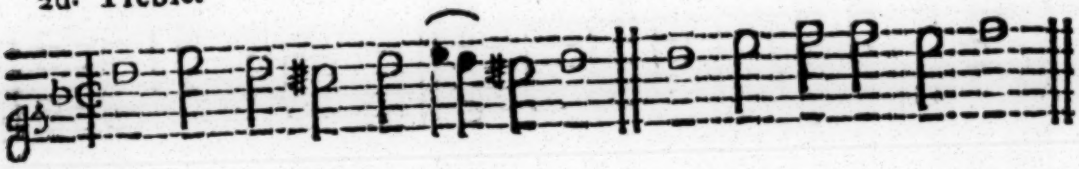


Southamton Tune. **Common Metre fingle.**

1ſt. Treble.

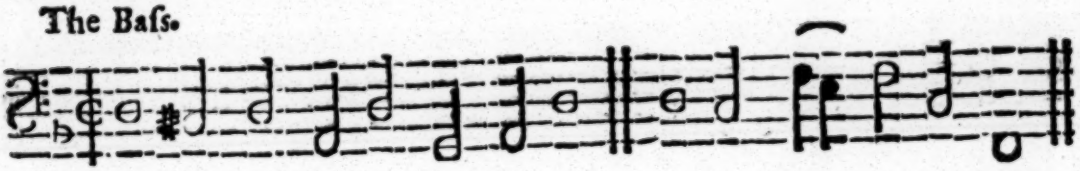


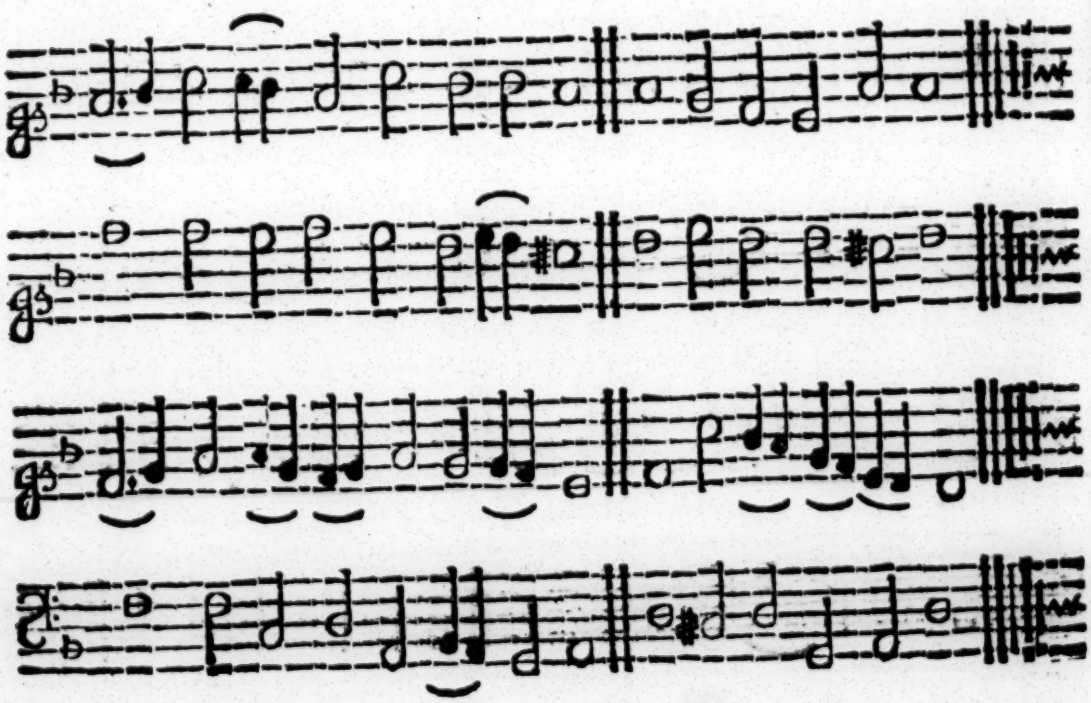
2d. Treble.



Tenor.

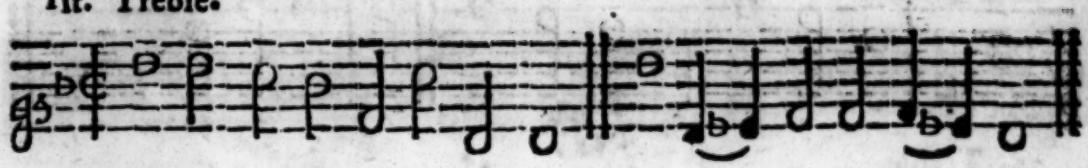
The Baſs.



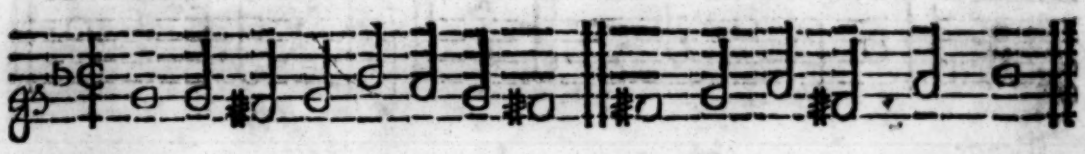


Sandwitch Tune. Common Metre ſingle.

1ſt. Treble.

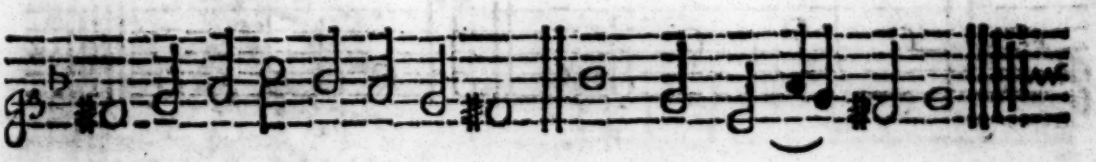


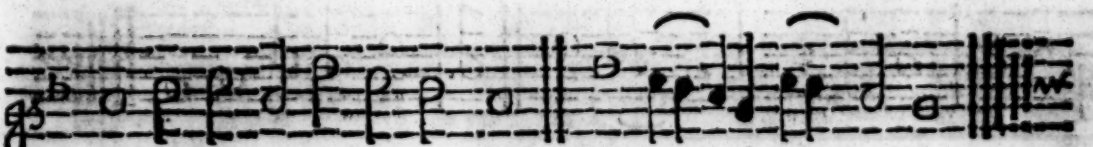
2d. Treble.



Tenor.

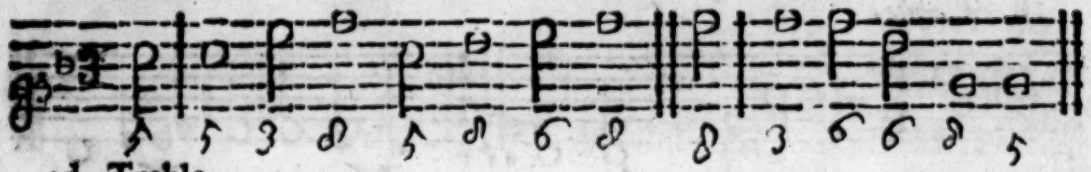
The Baſs.



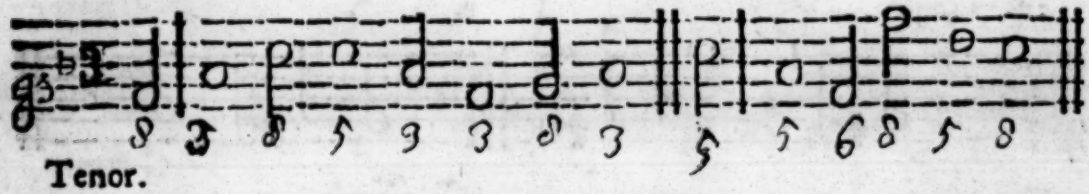


Namure Tune. Common Metre ſingle.

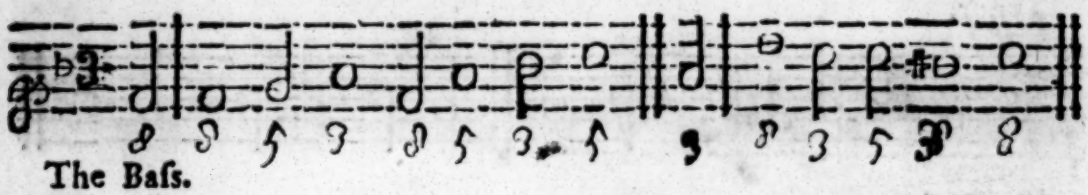
1ſt. Treble.



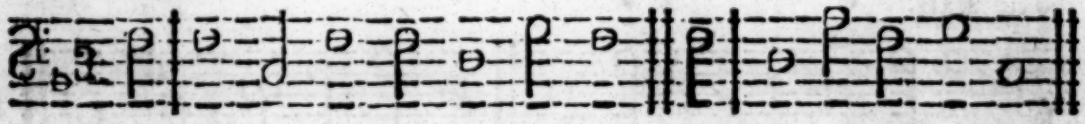
2d. Treble.

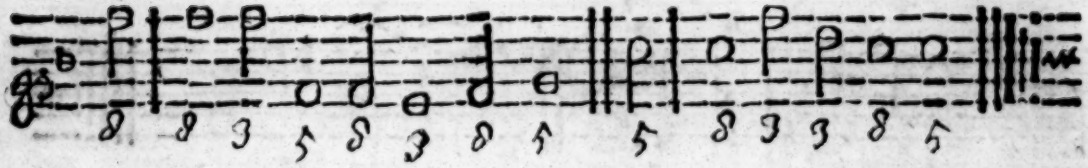


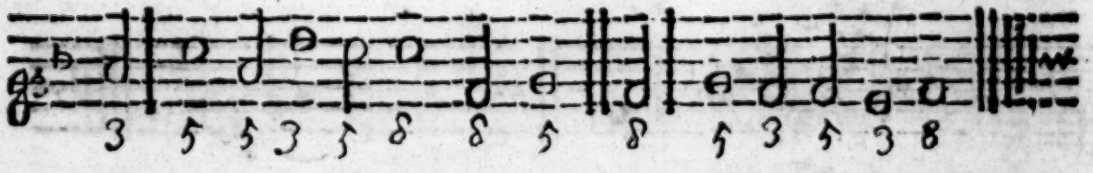
Tenor.

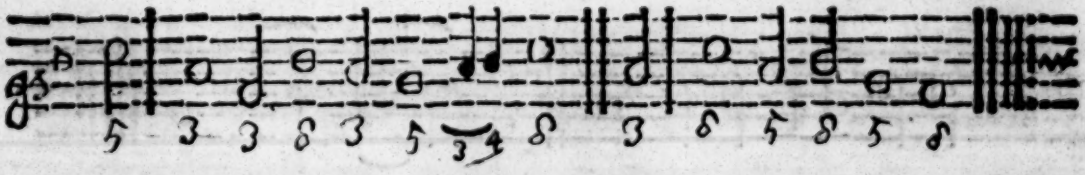


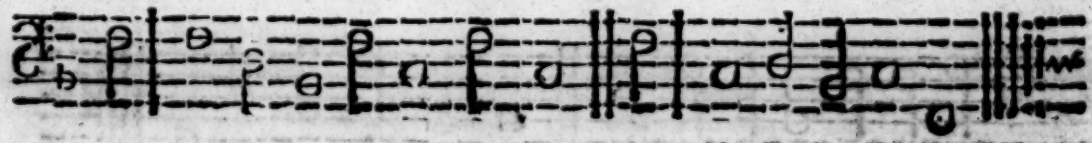
The Baſs.





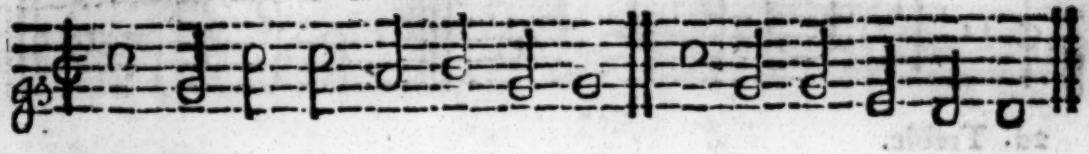




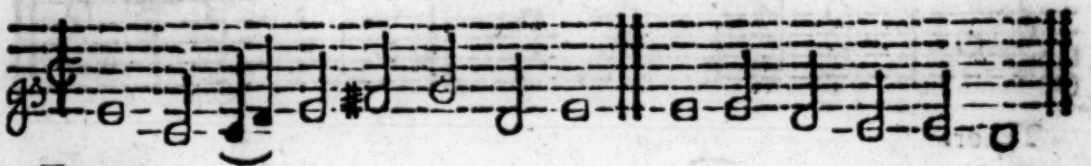


St. *Anns Tune.* Common Metre ſingle.

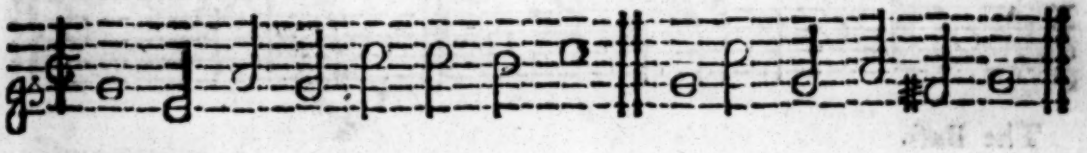
1ſt. Treble.



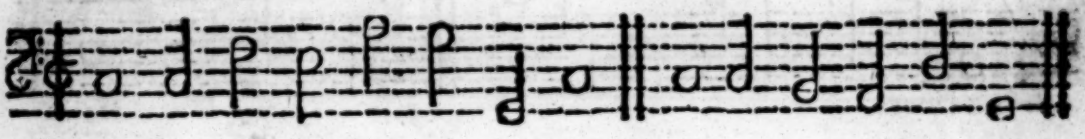
2d. Treble.

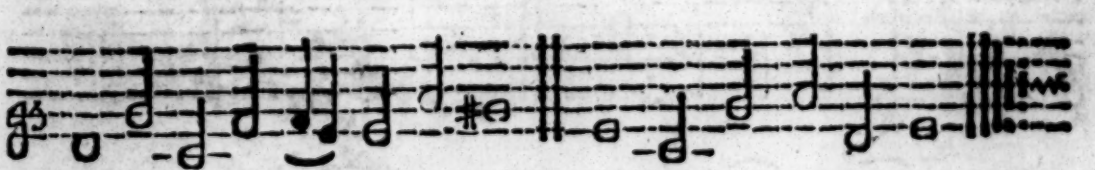


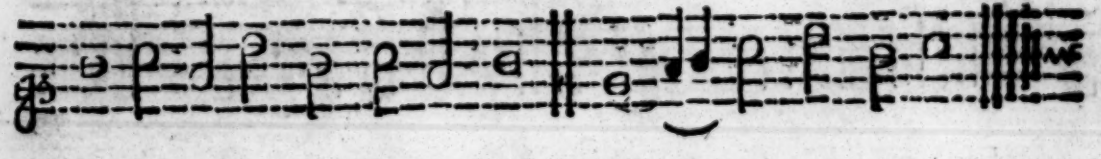
Tenor.

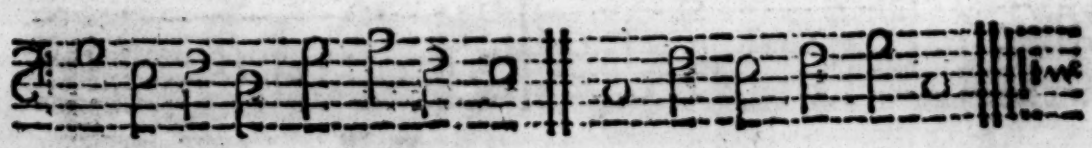


The Baſs.



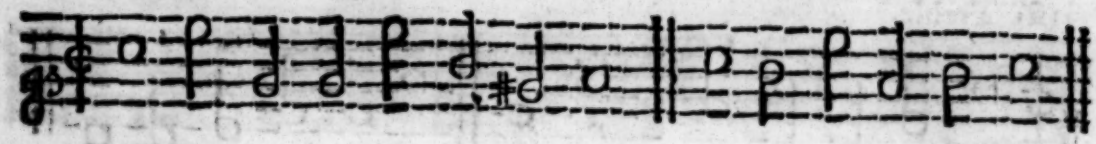




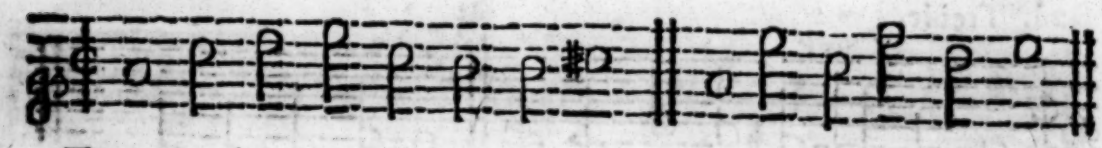


Brunſwick Tune. Common Metre ſingle.

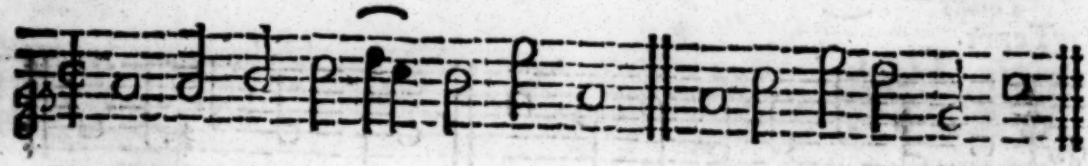
1ſt. Treble.



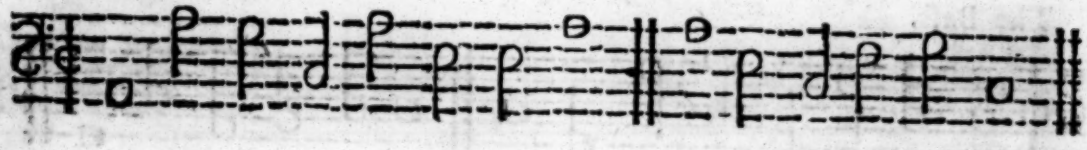
2d. Treble.

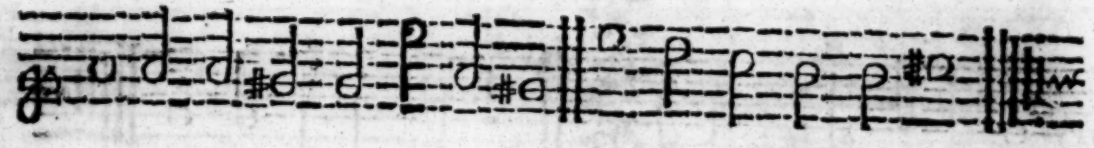


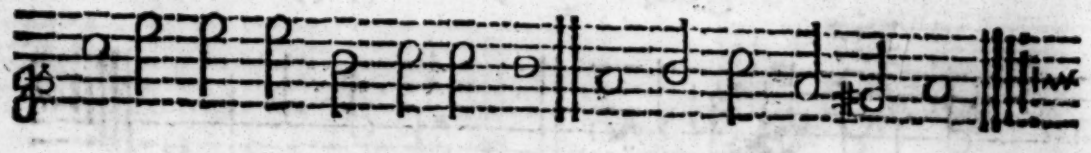
Tenor.

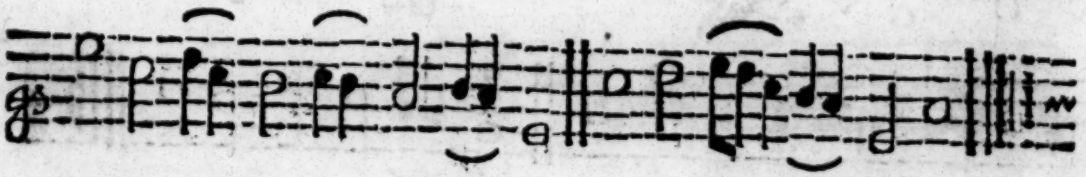


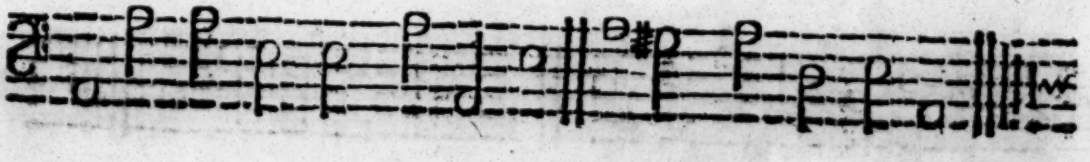
The Baſs.





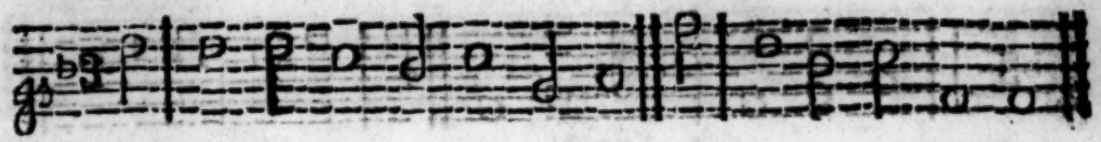




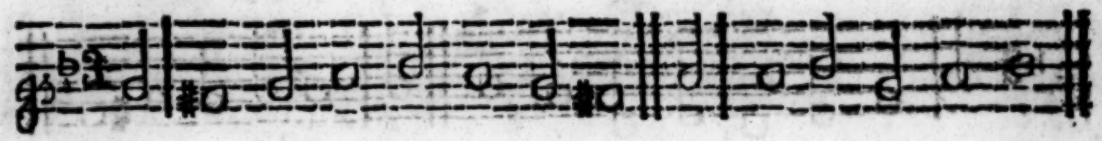


Stepney Tune. Common Metre single.

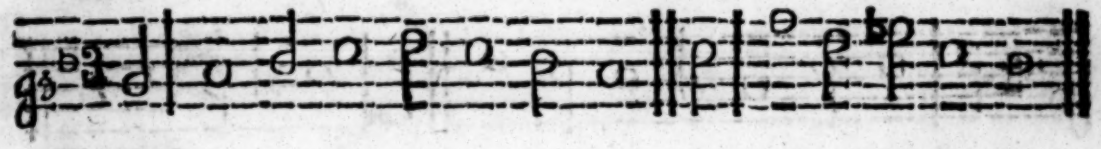
1ſt. Treble.



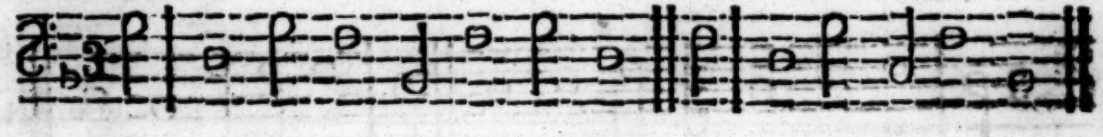
2d. Treble.

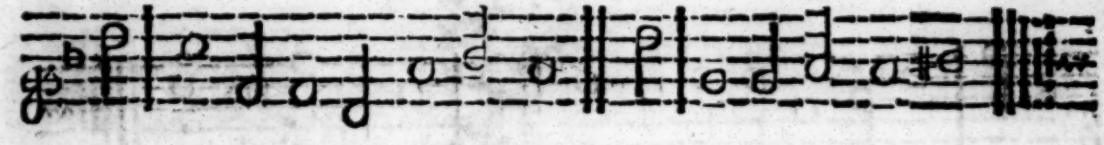


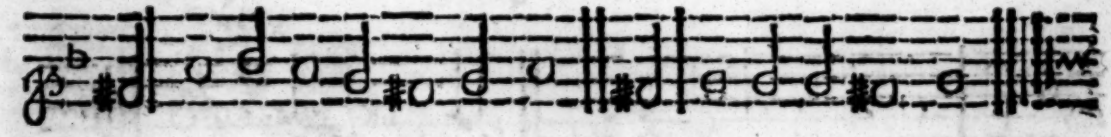
Tenor.

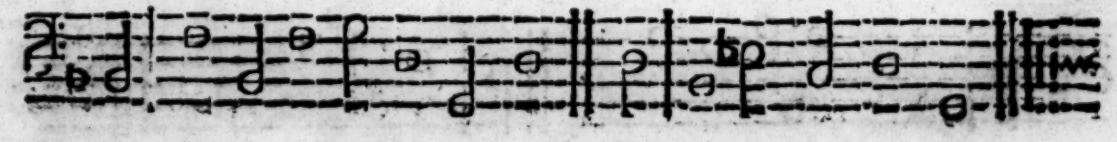


The Baſs.



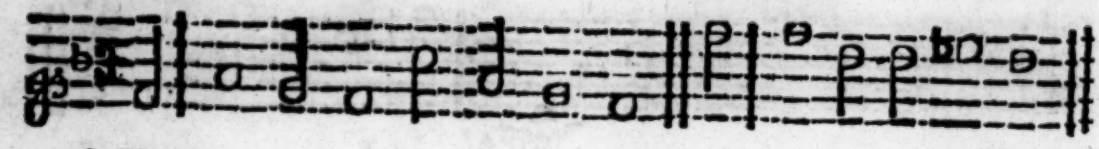




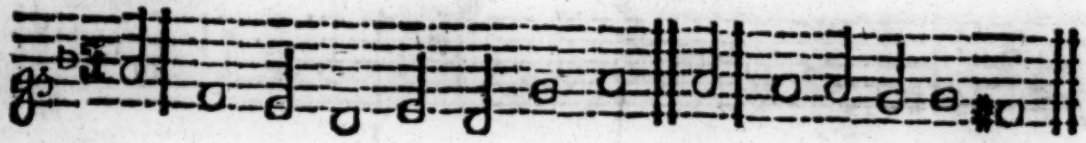


Wantage Tune. Common Metre fingle.

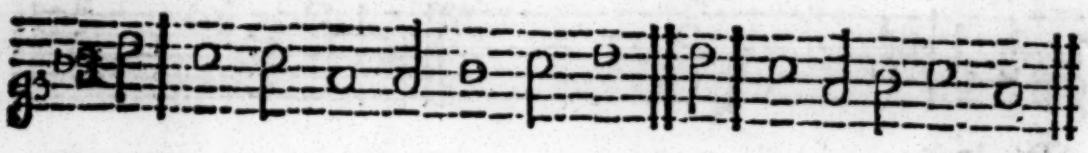
1ſt. Treble.



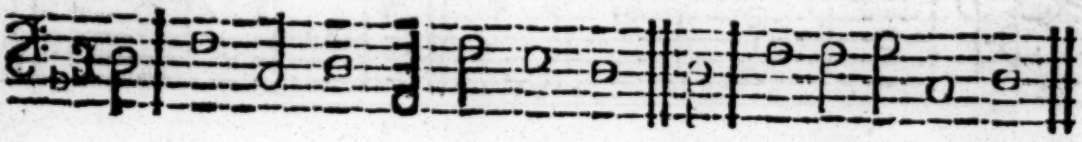
2d. Treble.

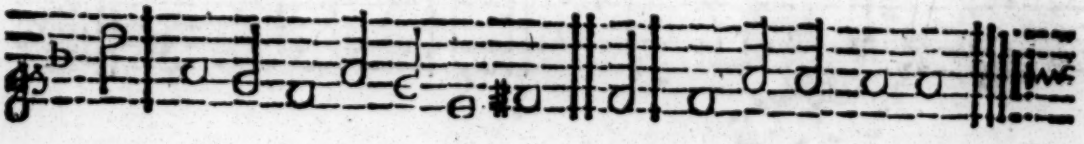


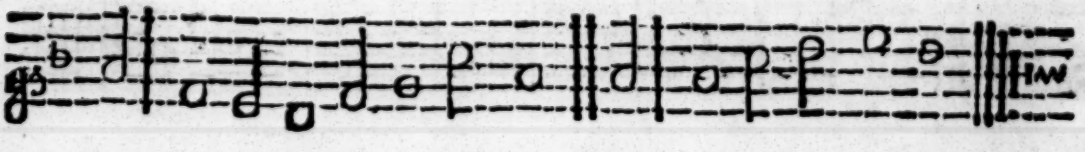
Tenor.

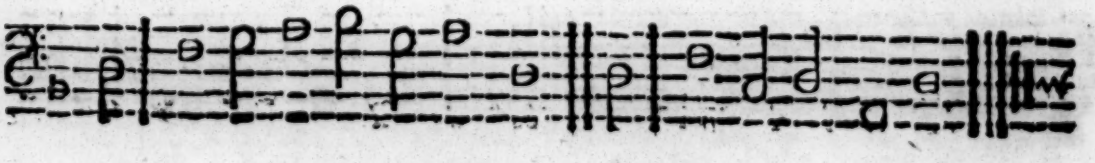


The Baſs.



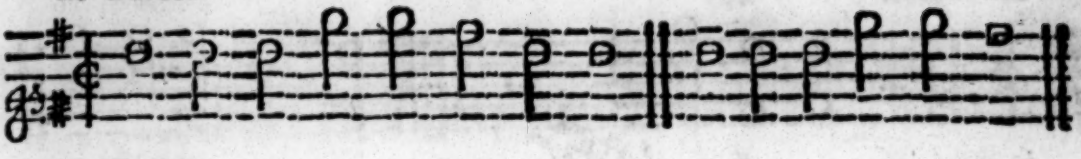




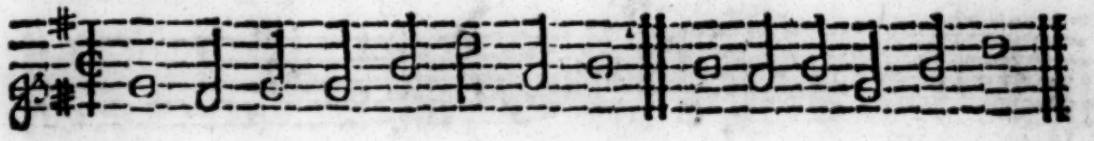


Munmouth Tune. Common Metre ſingle.

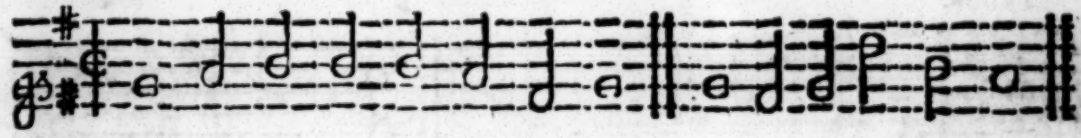
1ſt. Treble.



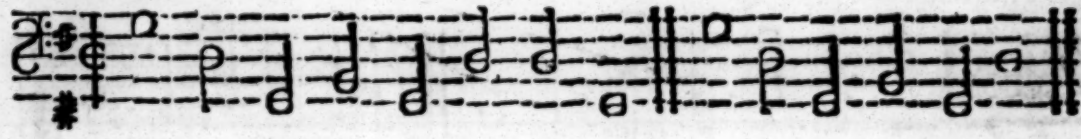
2d. Treble.

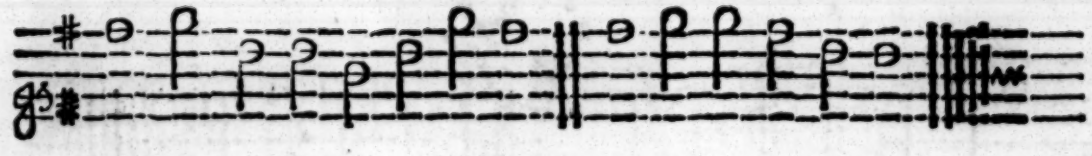


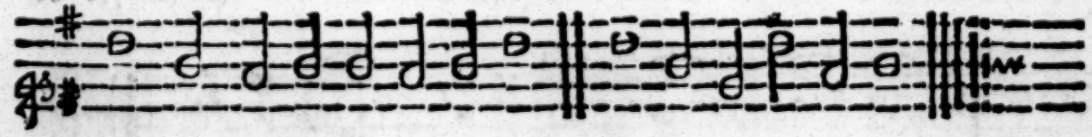
Tenor.

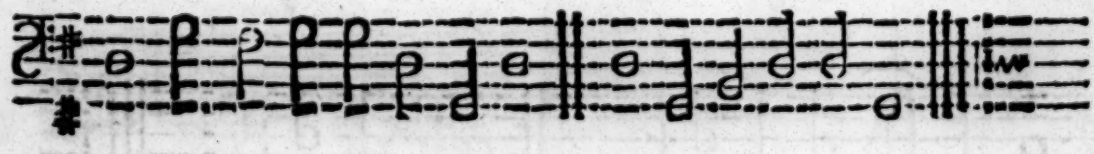


The Baſs.



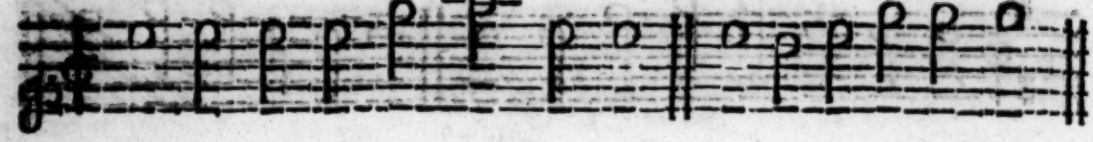




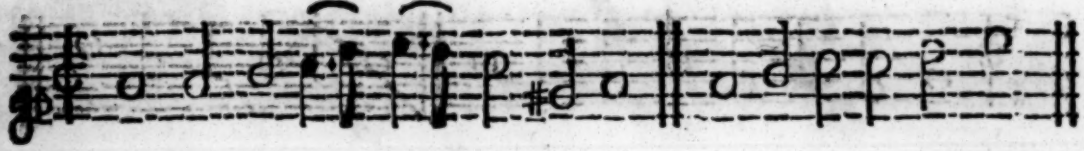


Brimpton Tune. Common Metre ſingle.

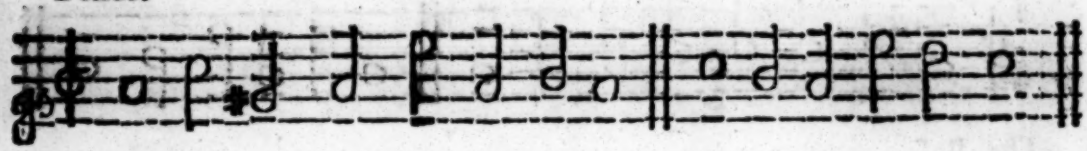
1ſt. Treble.



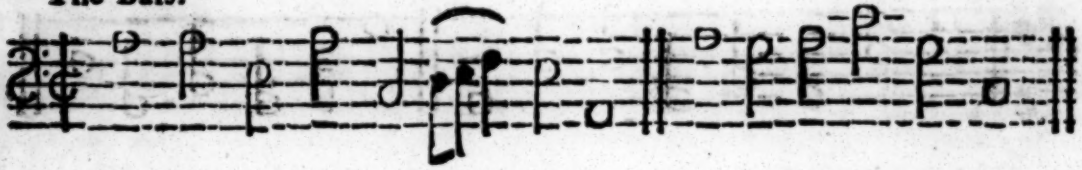
2d. Treble.

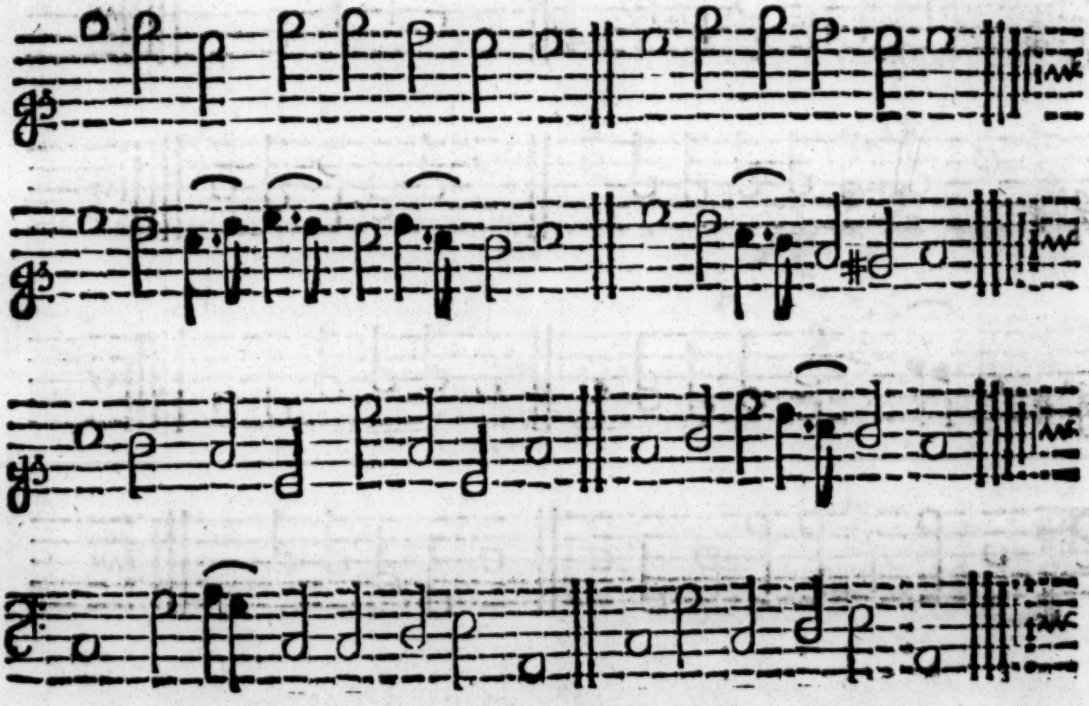


Tenor.



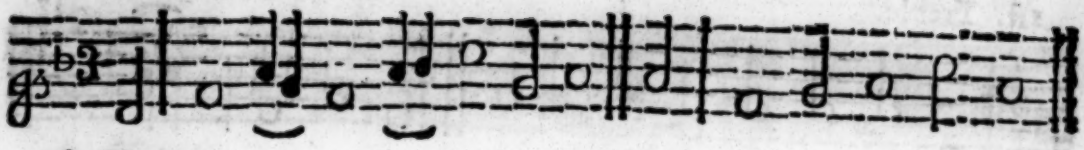
The Baſs.



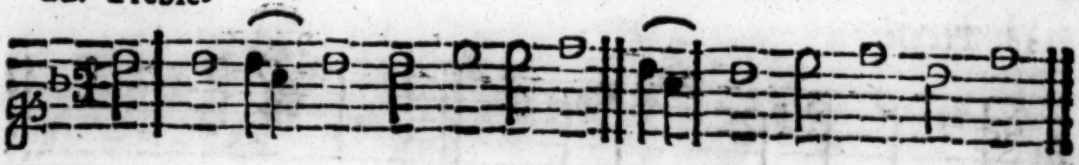


Henly Tune. Common Metre single.

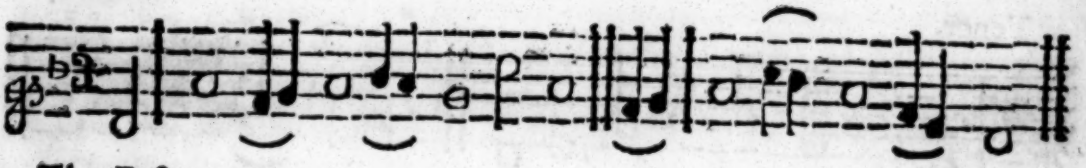
1ſt. Treble.



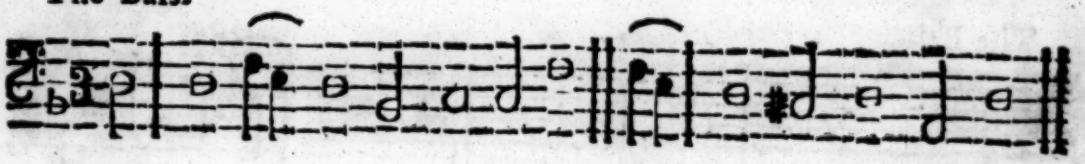
2d. Treble.

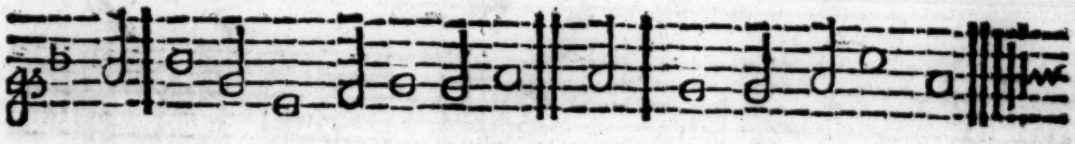


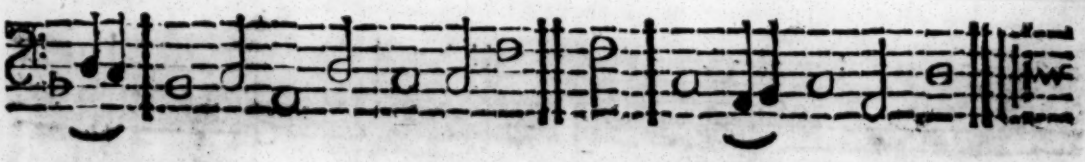
Tenor.



The Baſs.

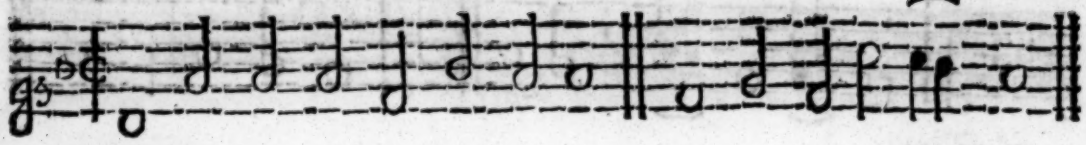




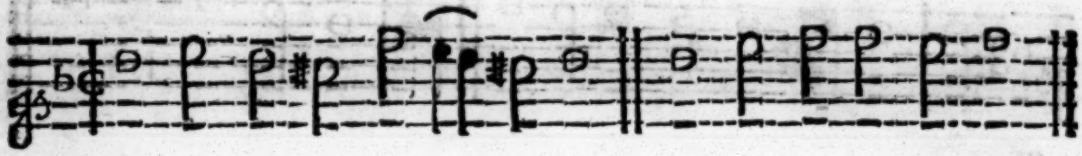


St. *Laurence's Tune.* Common Metre single.

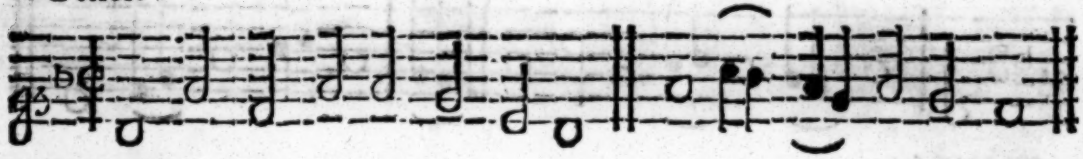
1ſt. Treble.



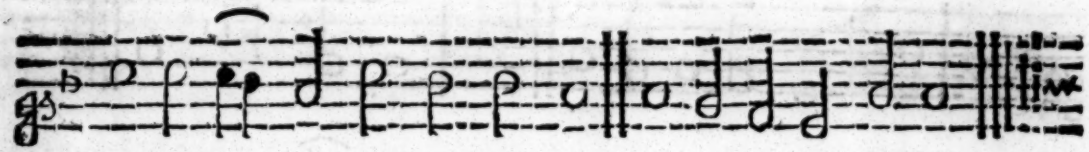
2d. Treble.

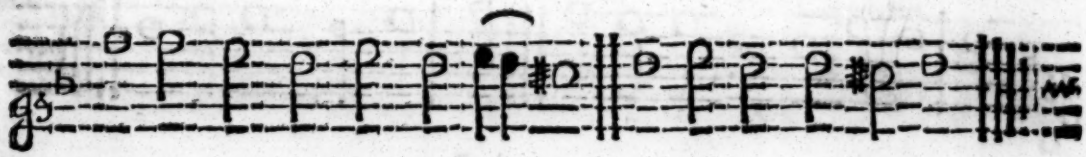


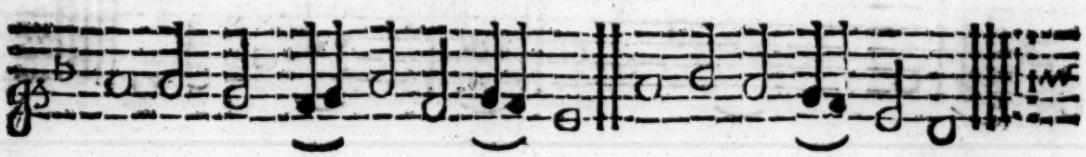
Tenor.



The Baſs.

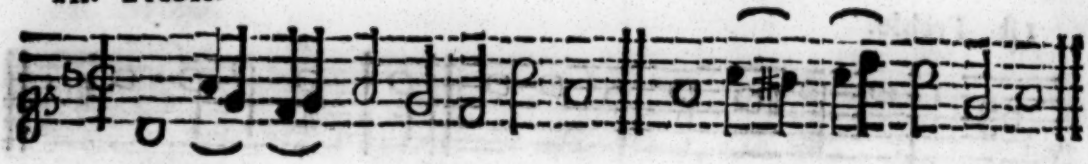




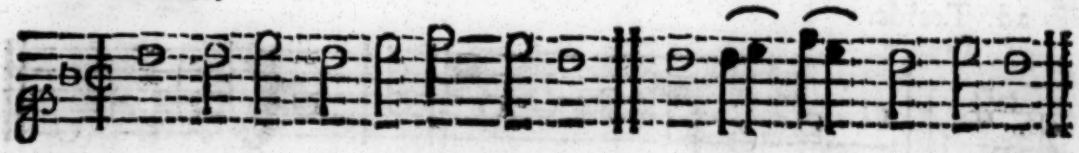


Bangor Tune. **Common Metre ſingle.**

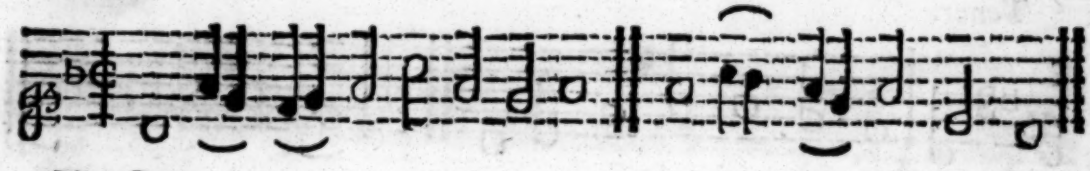
1ſt. Treble.



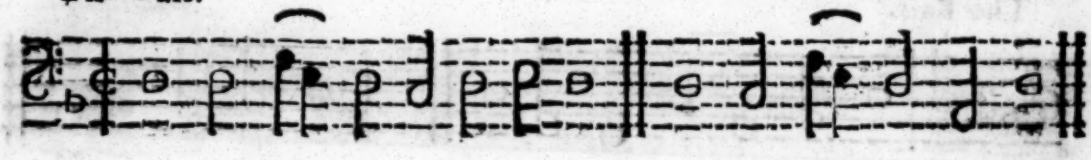
2d. Treble.

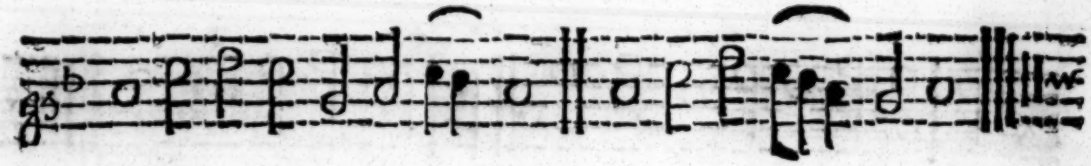


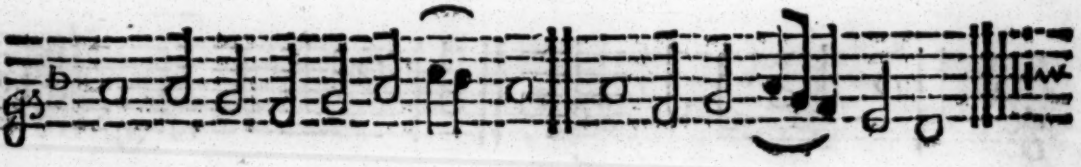
Tenor.

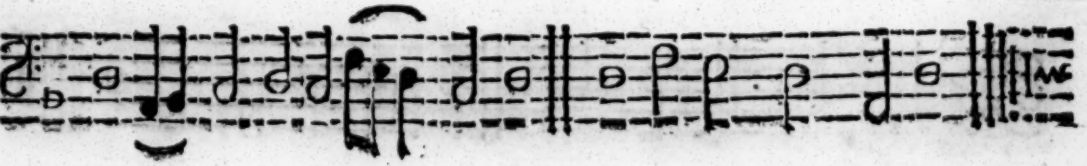


The Baſs.



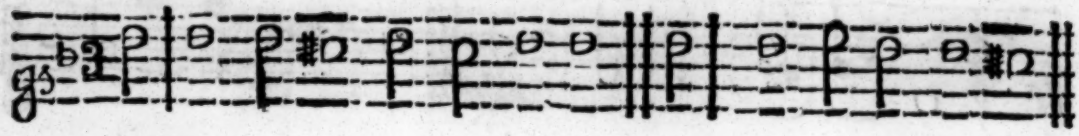




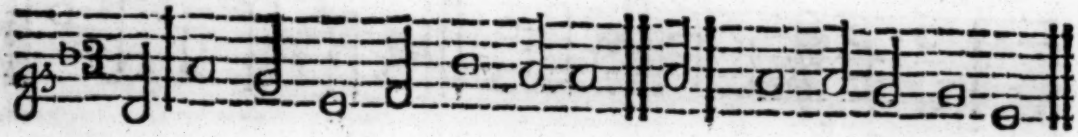


Aldermaſton Tune. **Common Metre ſingle.**

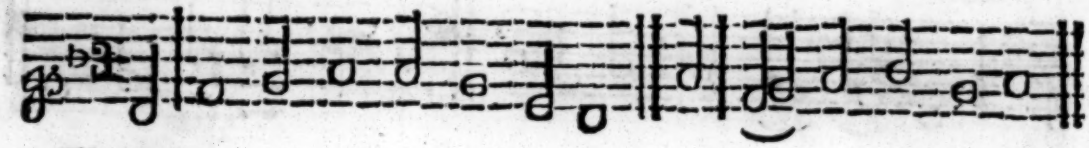
1ſt. Treble.



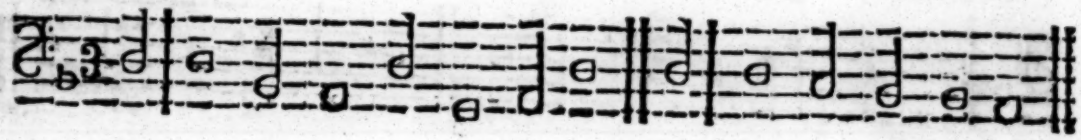
2d. Treble.

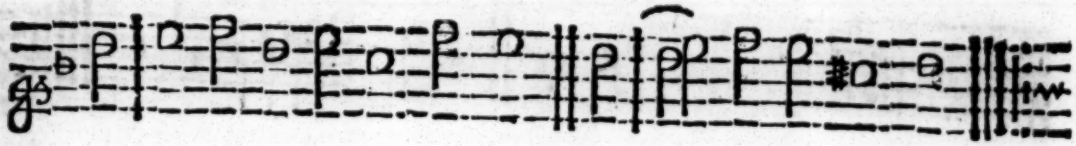


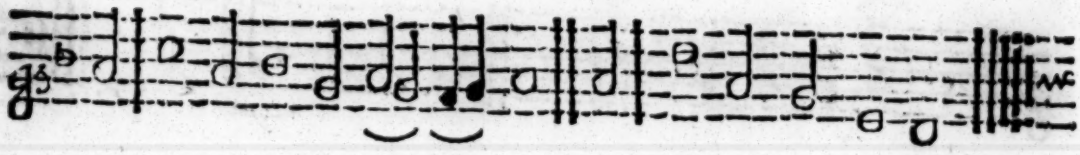
Tenor.

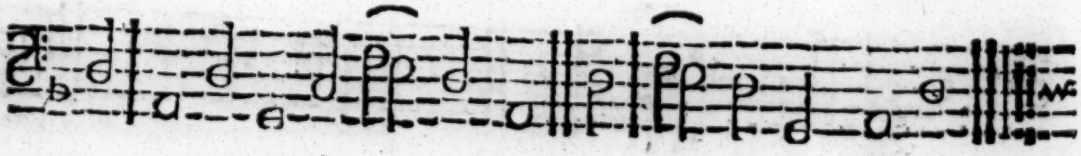


The Baſs.







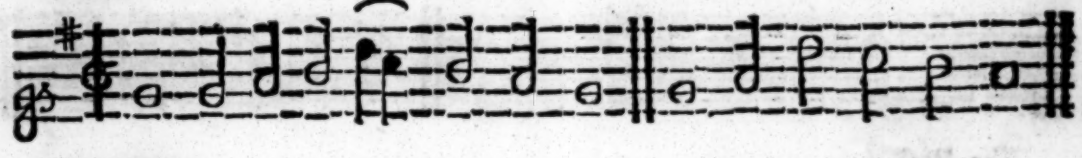


Barnet Tune. **Common Metre ſingle.**

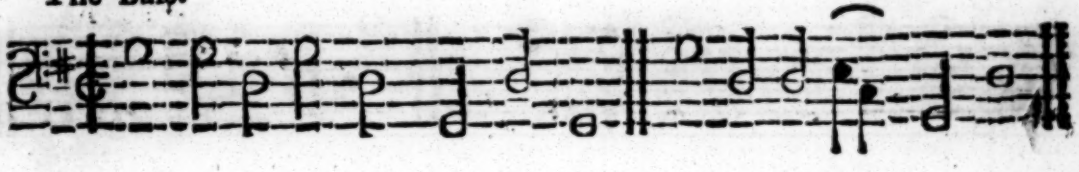
1ſt. Treble.

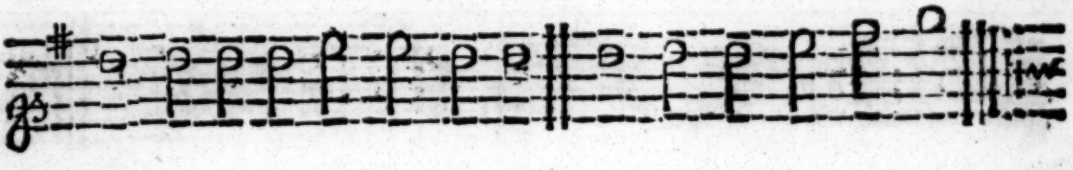
2d. Treble.

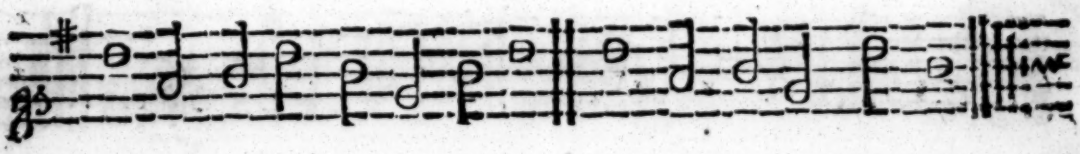
Tenor.

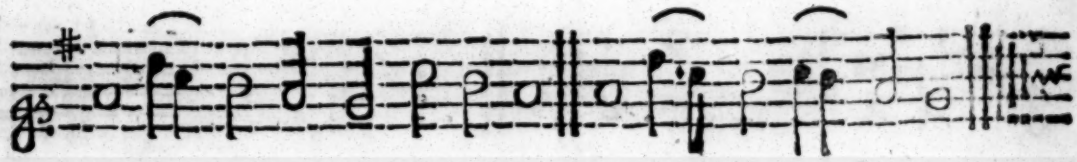


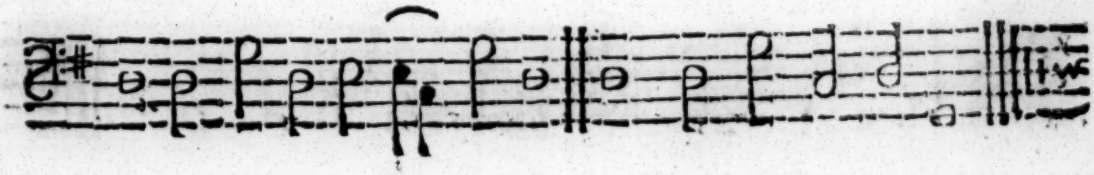
The Baſs.







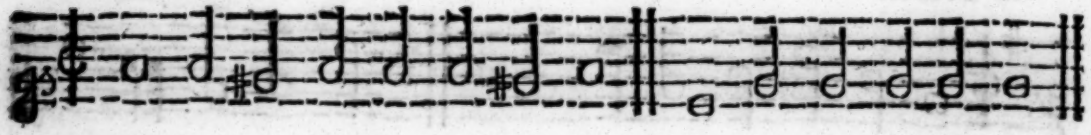




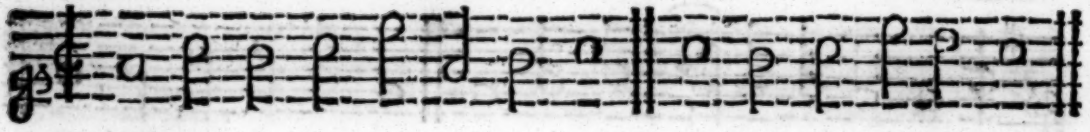
Wandſworth Tune. Common Metre ſingle.

1ſt. Treble.

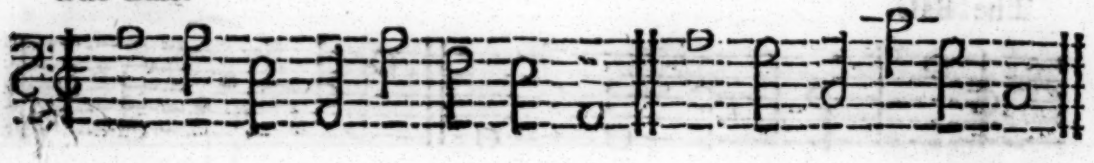
2d. Treble.

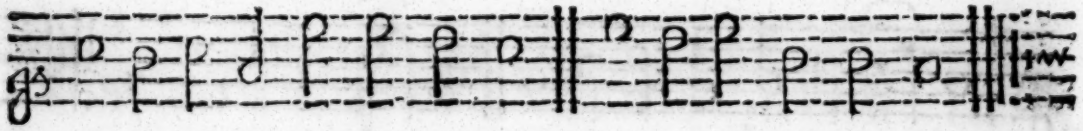


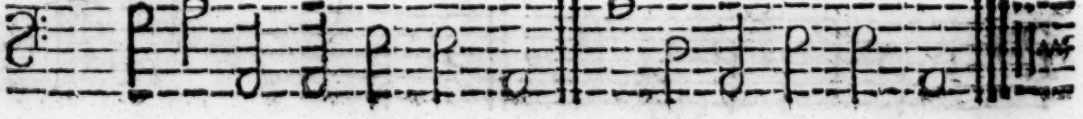
Tenor.



The Baſs.

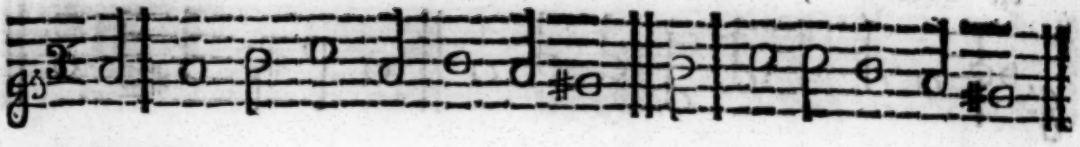




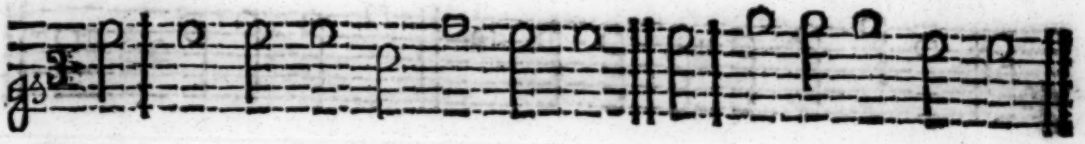


Kingſton Tune. **Common Metre ſingle.**

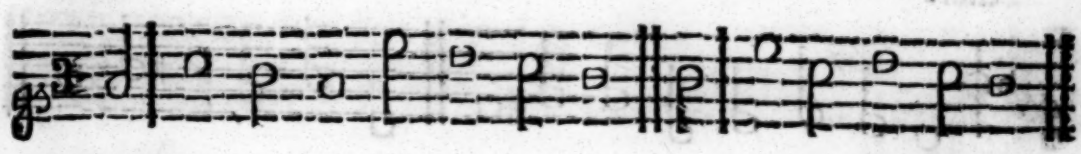
1ſt. Treble.



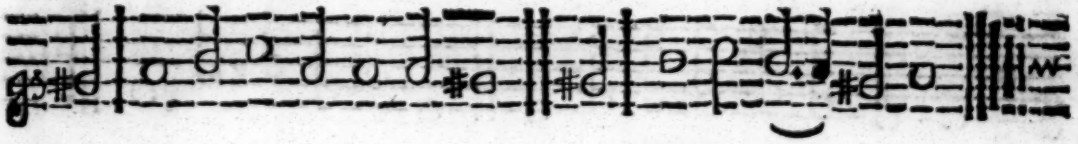
2d. Treble.

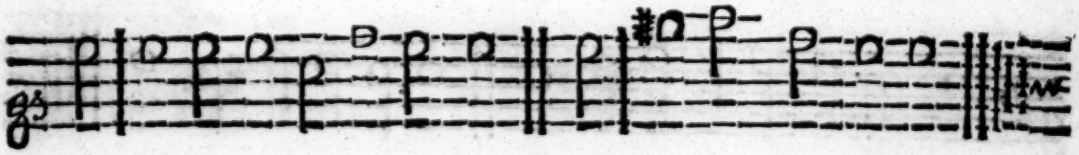


Tenor.



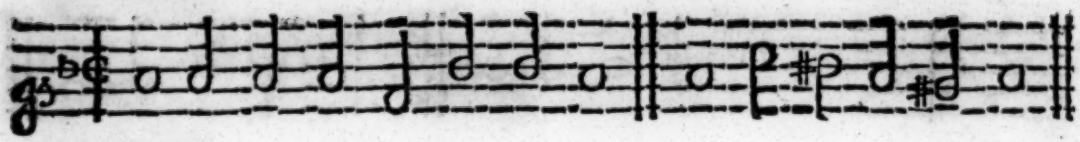
The Baſs.



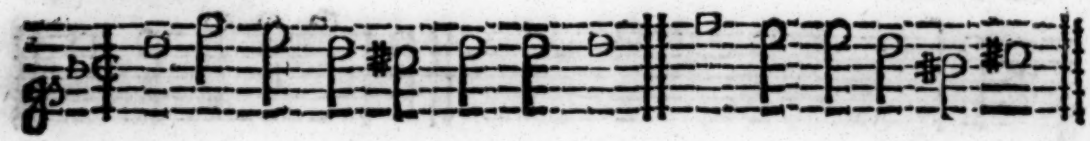


Shrewsbury Tune. Common Metre single.

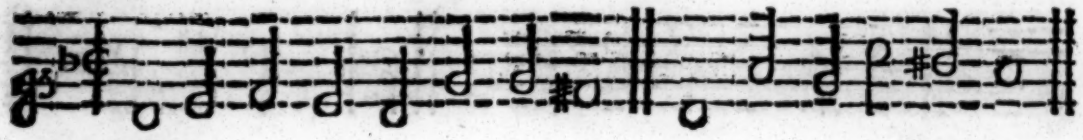
1ſt. Treble.



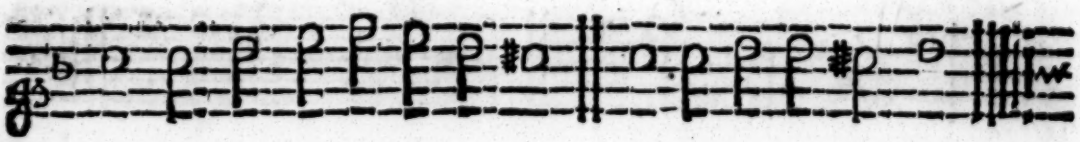
2d. Treble.

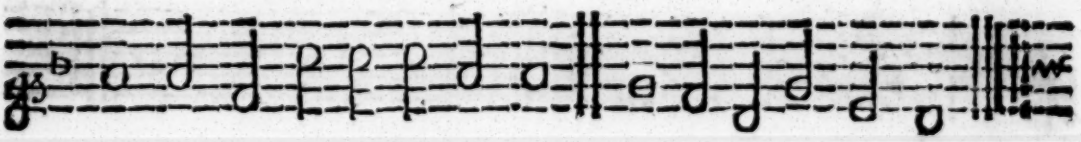


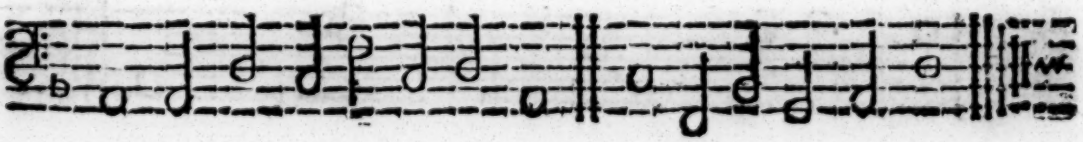
Tenor.



The Baſs.

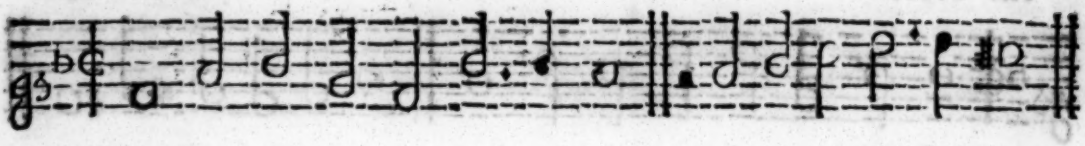




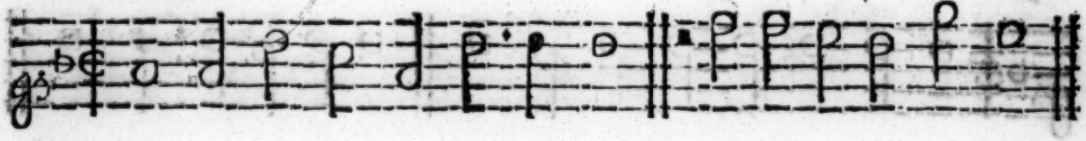


Peterborow Tune. Common Metre ſingle.

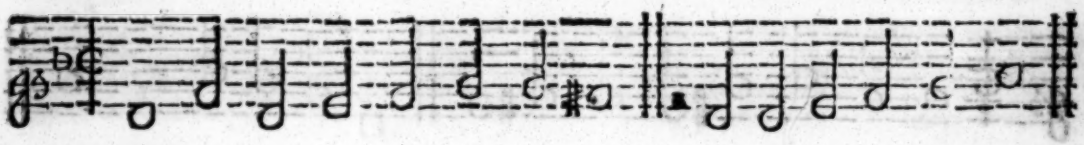
1ſt. Treble.



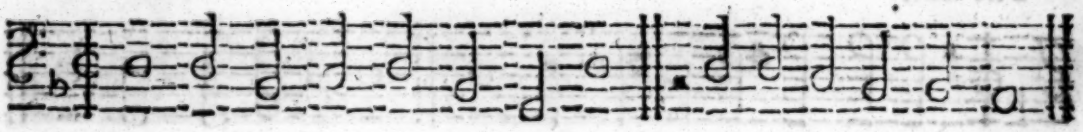
2d. Treble.

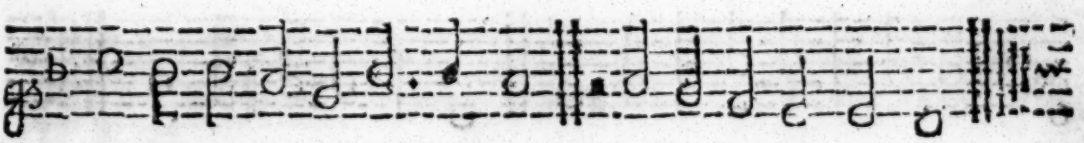


Tenor.



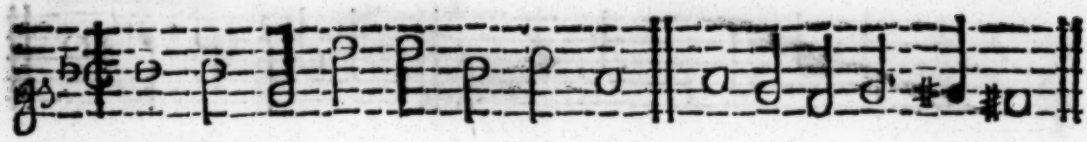
The Baſs.



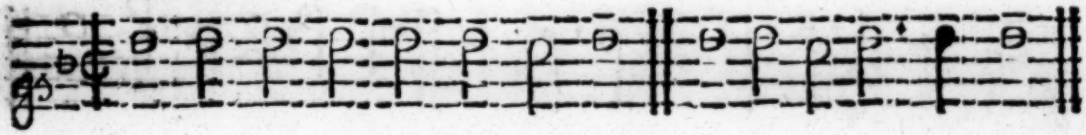


King's Tune. Common Metre single.

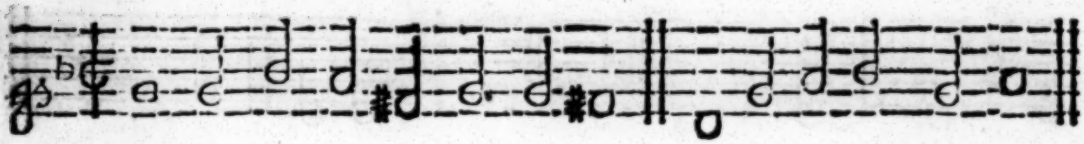
1st. Treble.



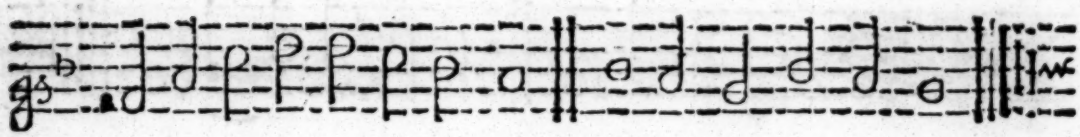
2d. Treble.

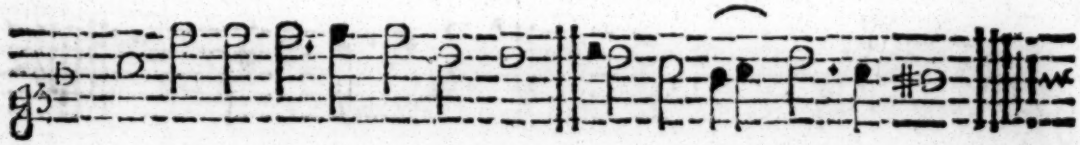


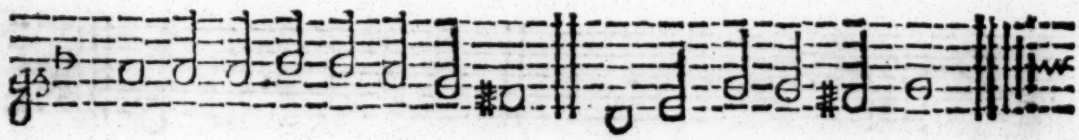
Tenor.



The Bass.

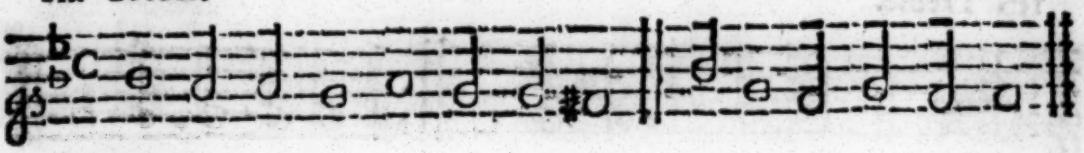




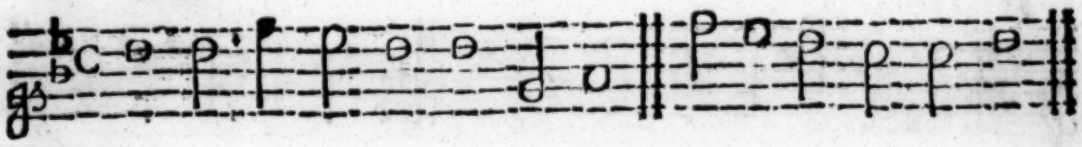


Wolverhampton Tune. Common Metre single.

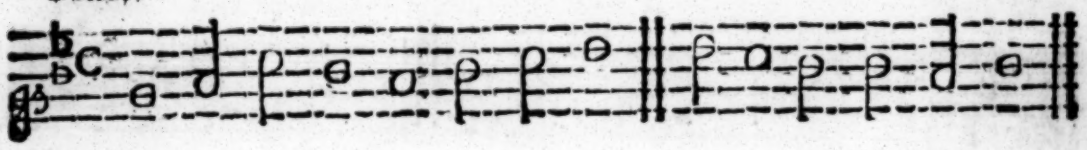
1ſt. Treble.



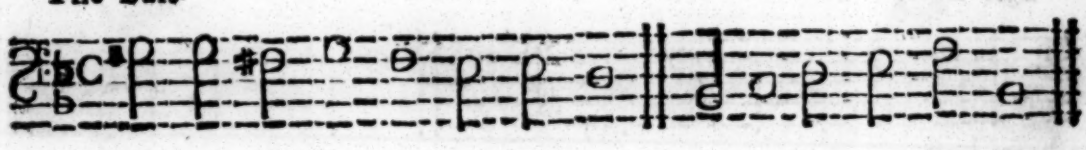
2d. Treble.

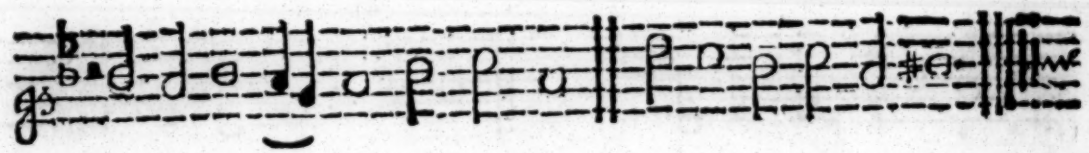


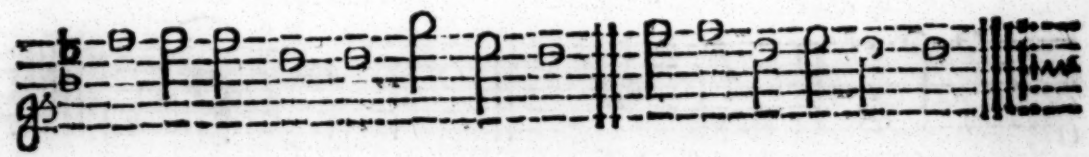
Tenor.

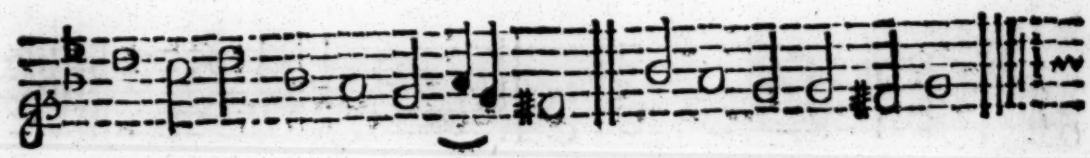


The Baſs.



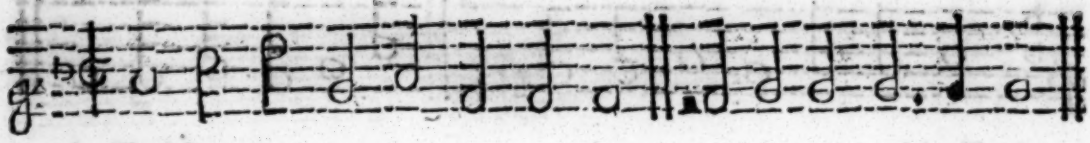




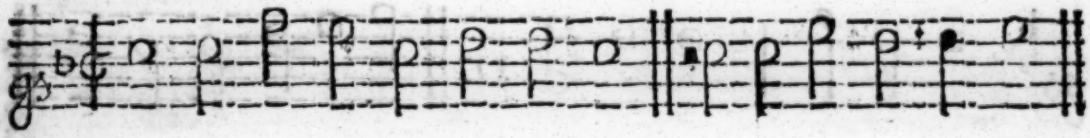


Dukes Tune. Common Metre single.

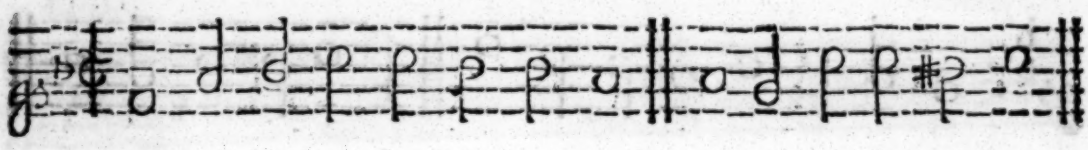
1ſt. Treble.



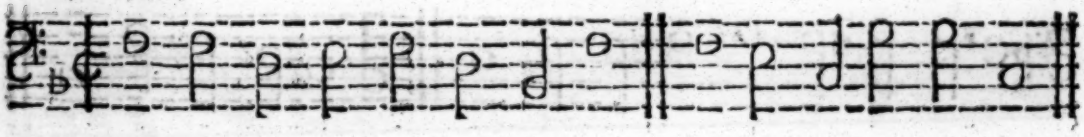
2d. Treble.

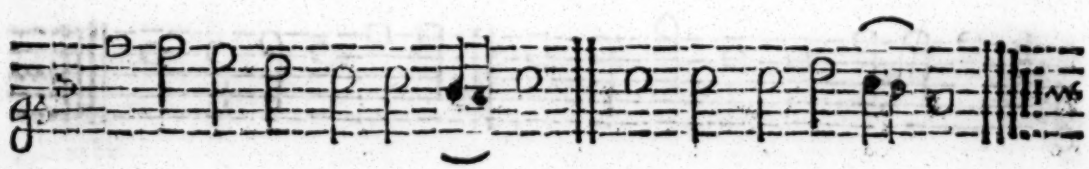


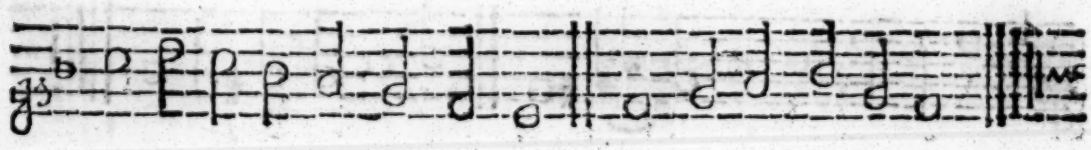
Tenor.



The Baſs.

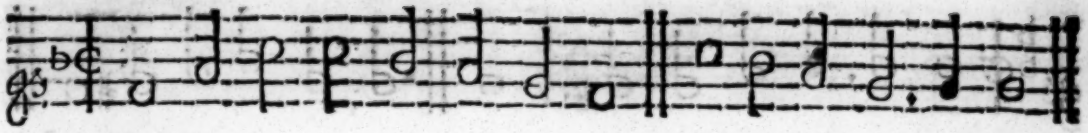




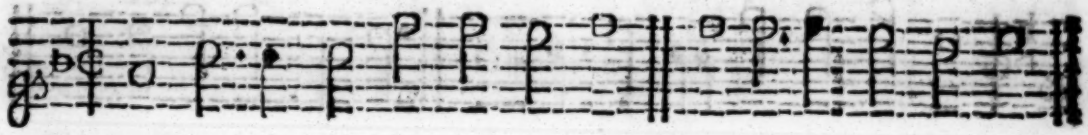


Dumferling Tune. **Common Metre Iingle.**

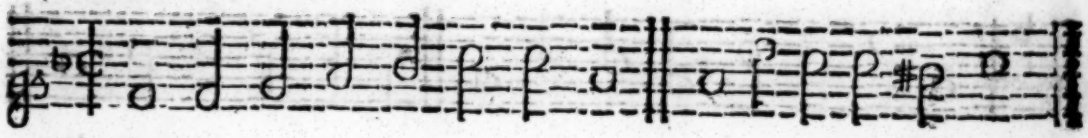
1ſt. Treble.



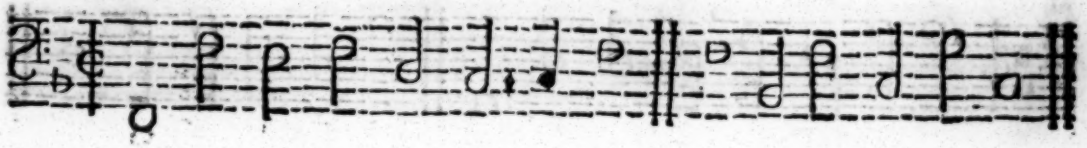
2d. Treble.

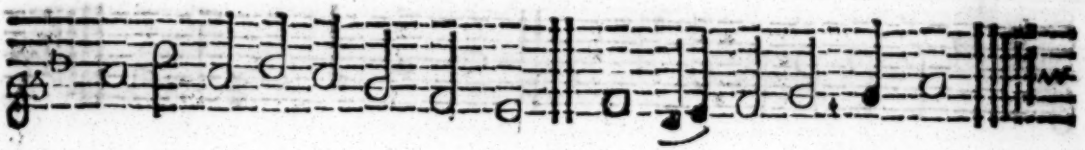


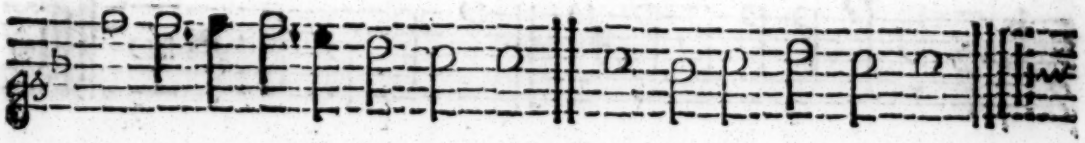
Tenor.

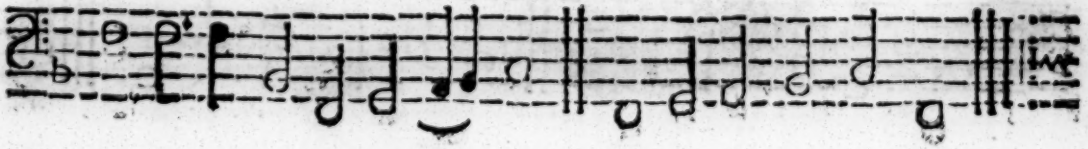


The Baſs.



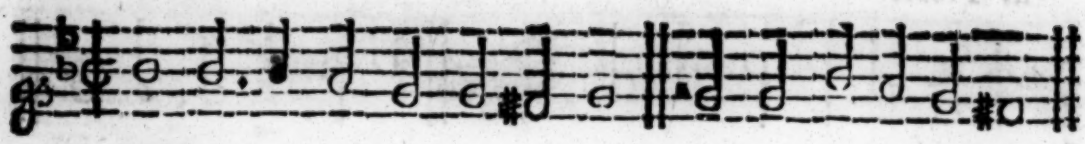




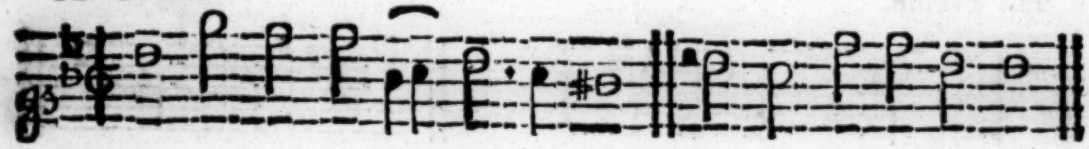


Hereford Tune. **Common Metre fingle.**

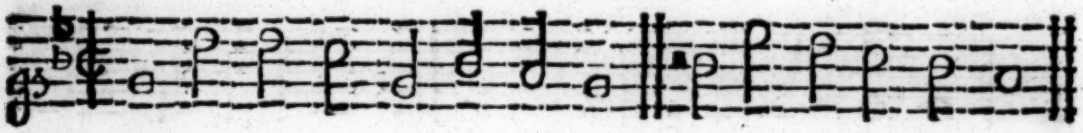
1ſt. Treble.



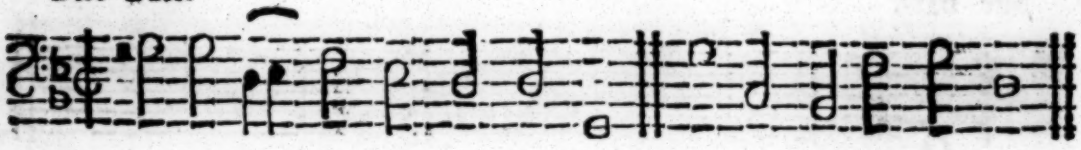
2d. Treble.

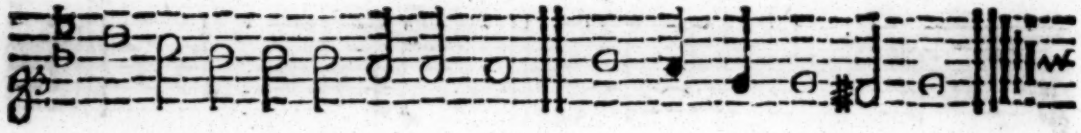


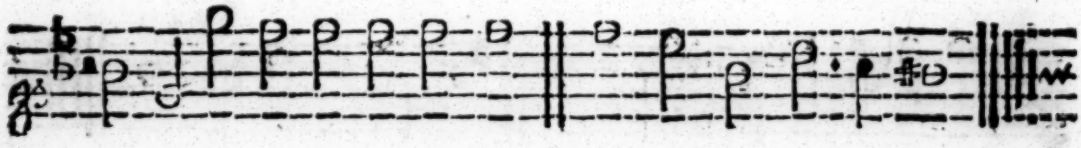
Tenor.



The Baſs.

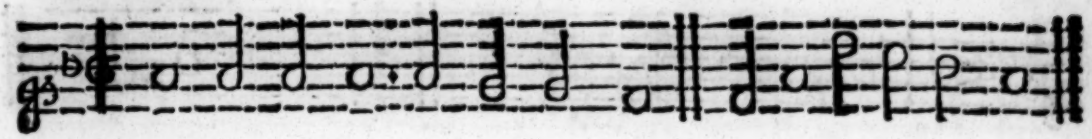






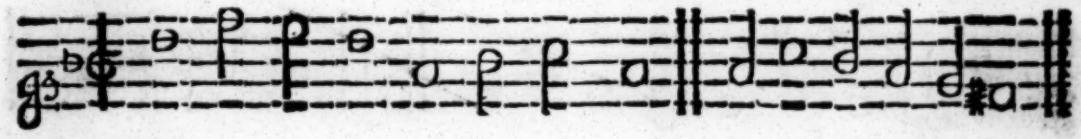
Chriſts-Hoſpital Tune. Common Metre ſingle.

1ſt. Treble.

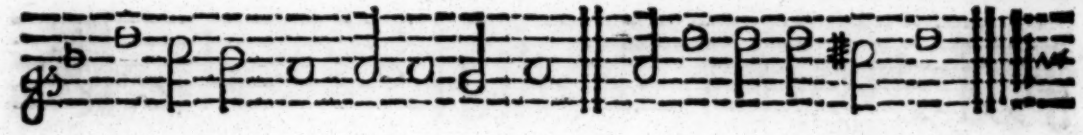


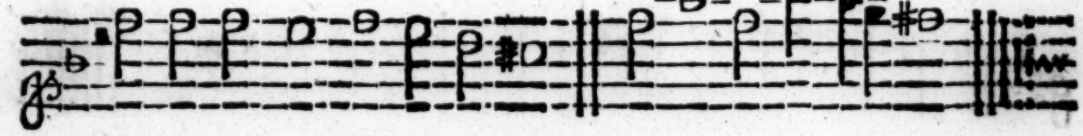
2d. Treble.

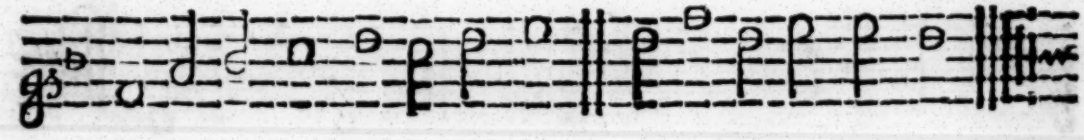
Tenor.



The Baſs.

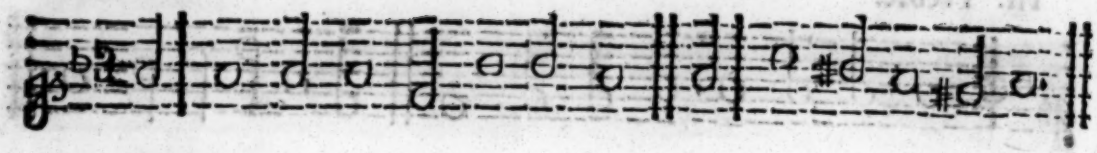




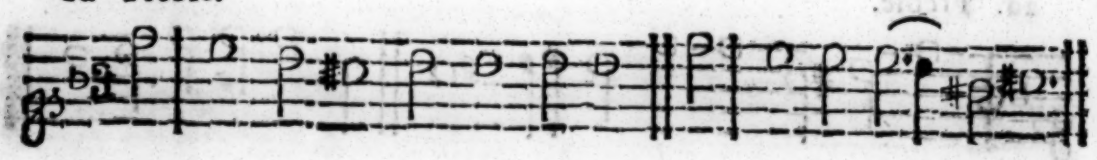


Wooster Tune. Common Metre single.

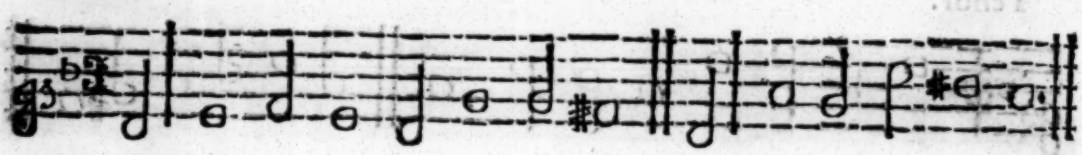
1st. Treble.



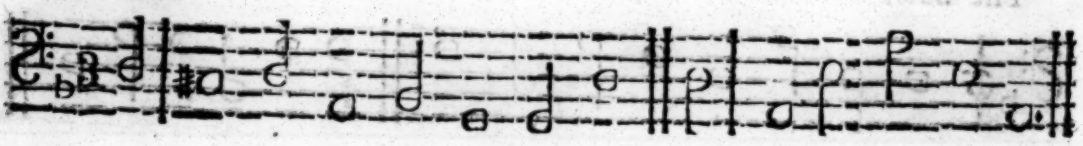
2d. Treble.

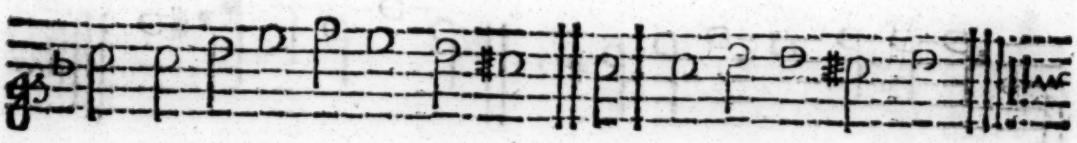


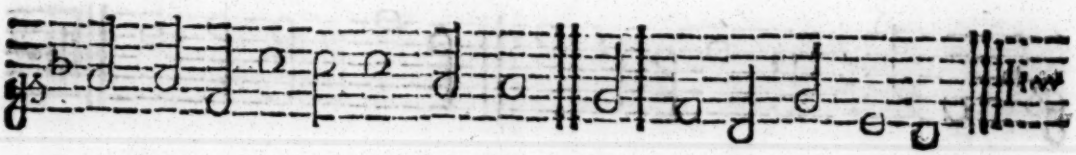
Tenor.

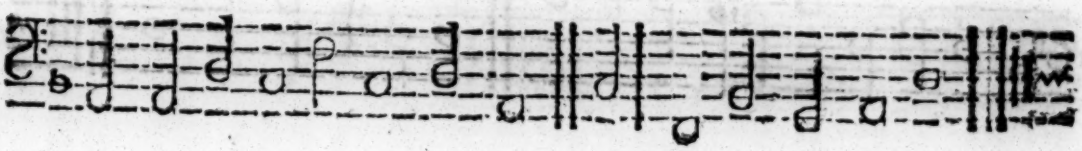


The Bass.



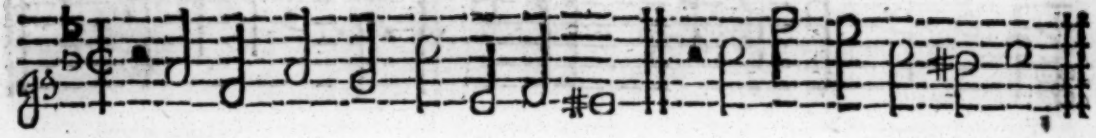






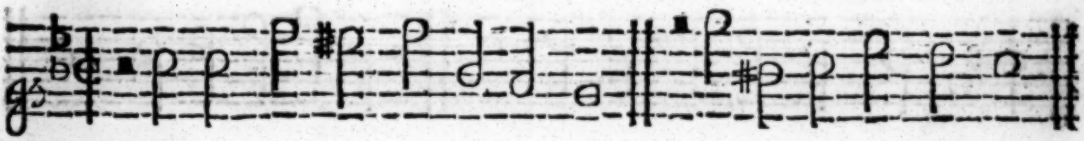
St. *Clement's Tune.* Common Metre ſingle.

1ſt. Treble.

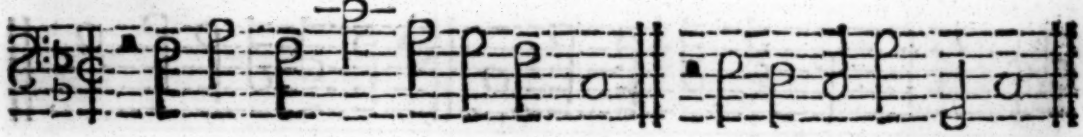


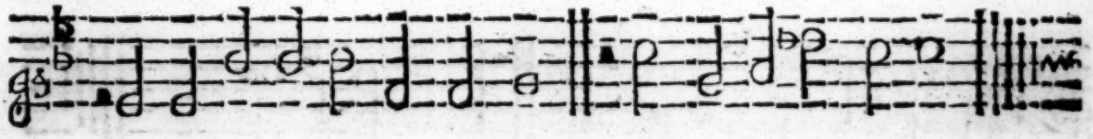
2d. Treble.

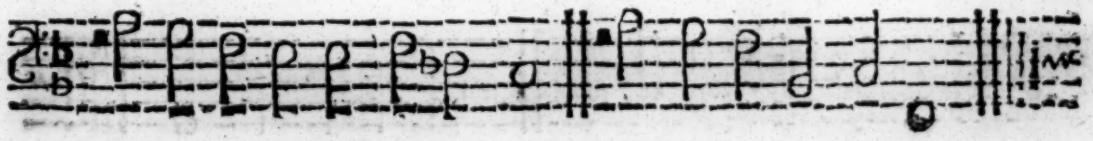
Tenor.



The Baſs.

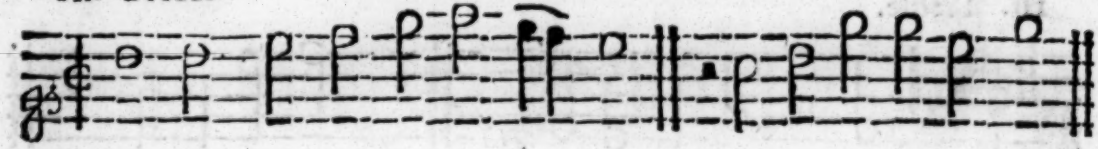




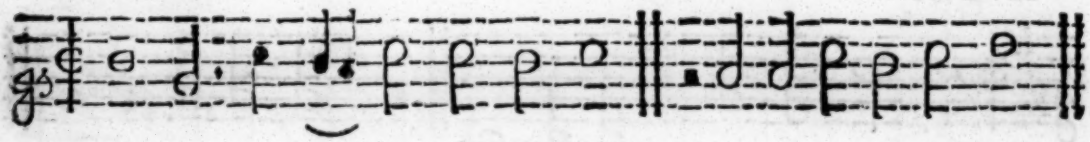


Exeter Tune. **Common Metre ſingle.**

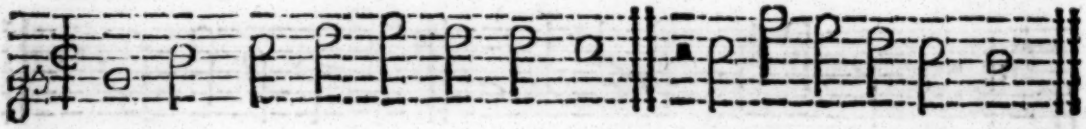
1ſt. Treble.



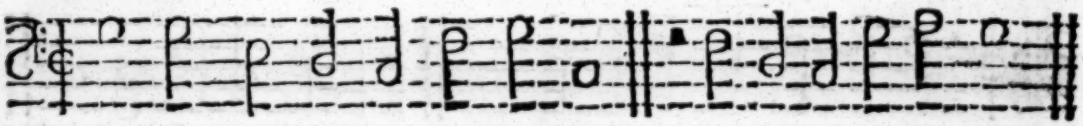
2d. Treble.

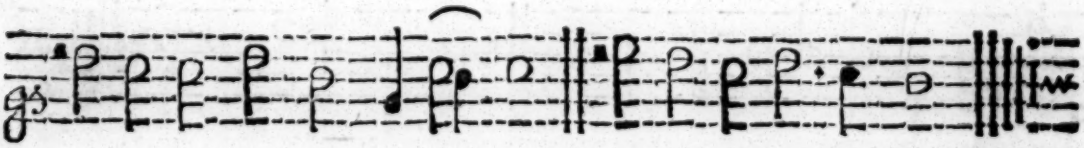


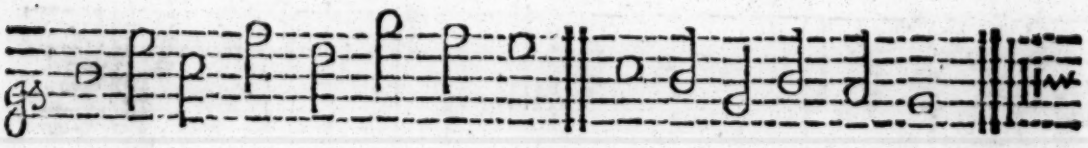
Tenor.



The Baſs.

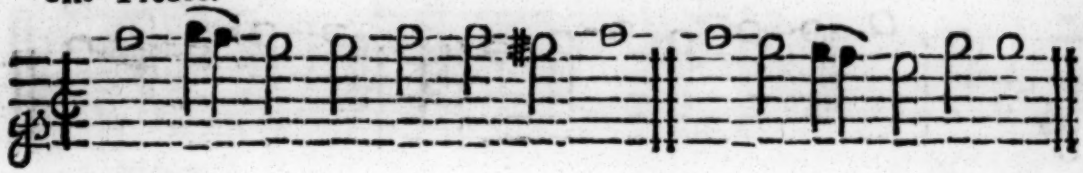




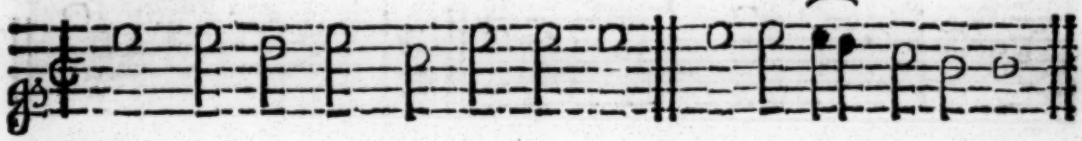


Briſtol Tune. Common Metre ſingle.

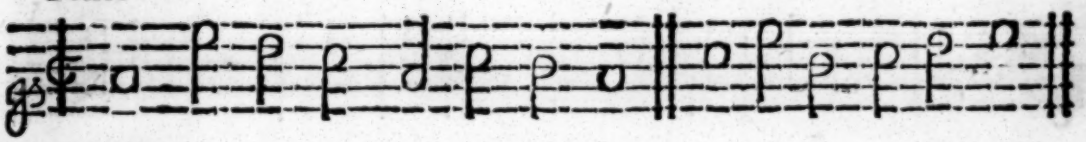
1ſt. Treble.



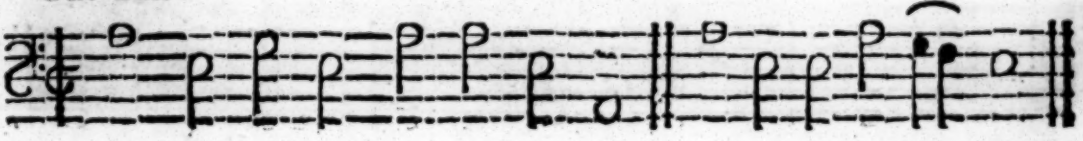
2d. Treble.

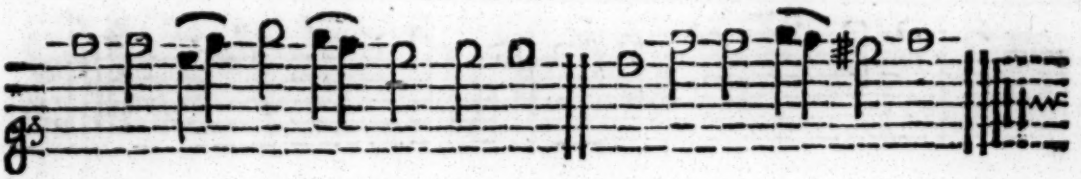


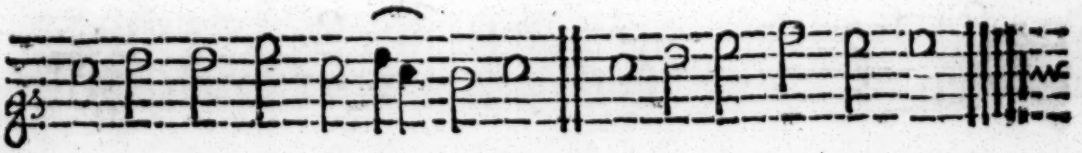
Tenor.

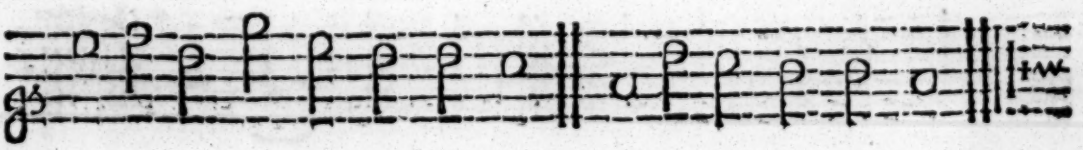


The Baſs.



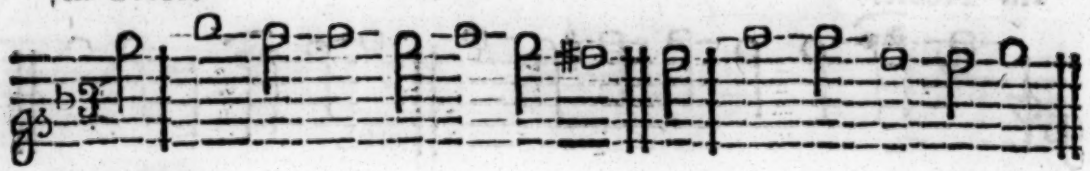




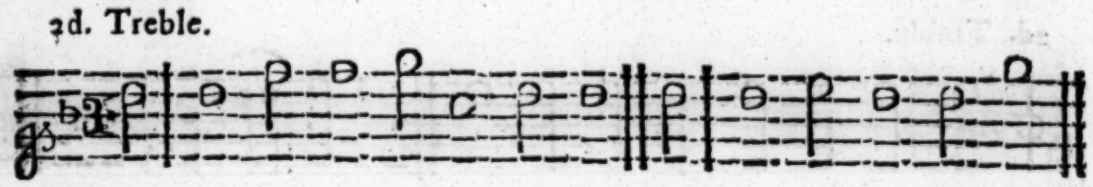


Royston Tune. **Common Metre single.**

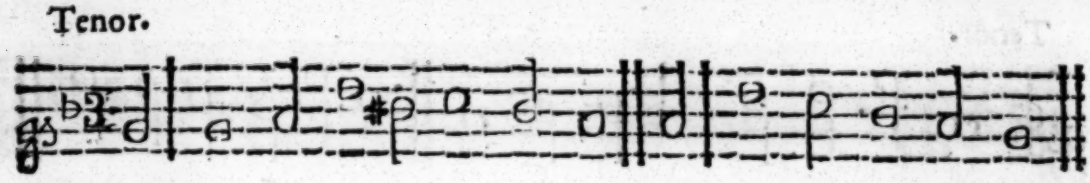
1st. Treble.



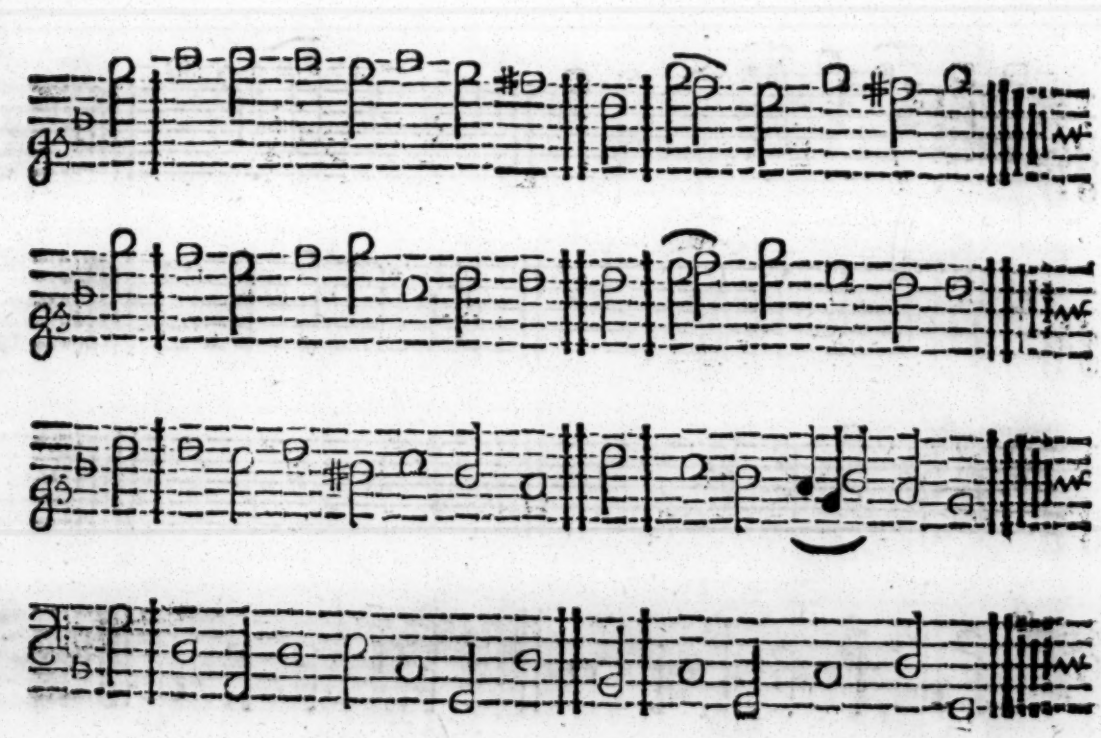
2d. Treble.



Tenor.

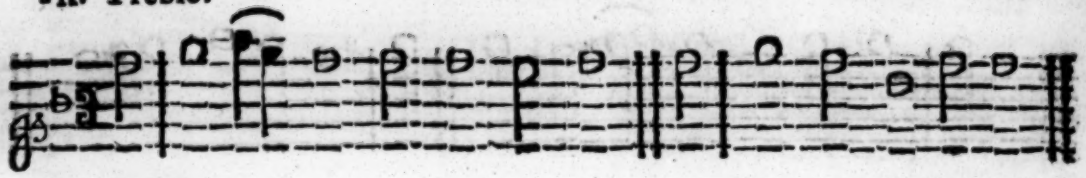


The Bass.

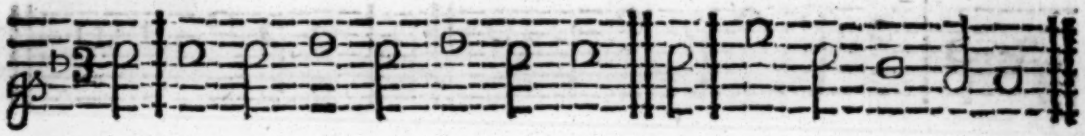


Emly Tune. **Common Metre ſingle.**

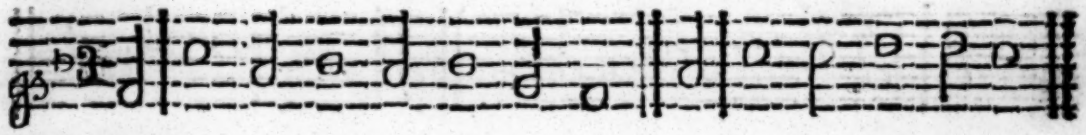
1ſt. Treble.



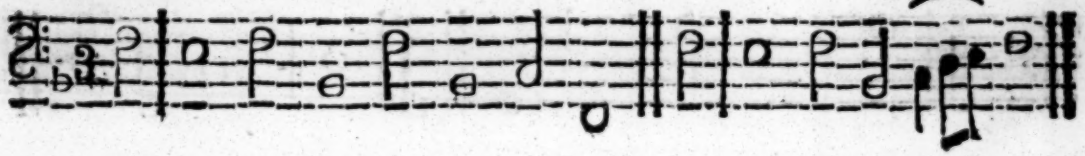
2d. Treble.

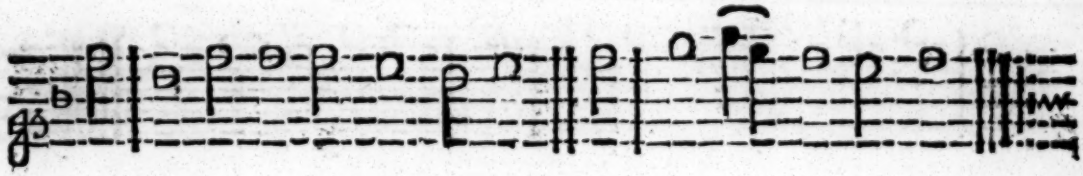


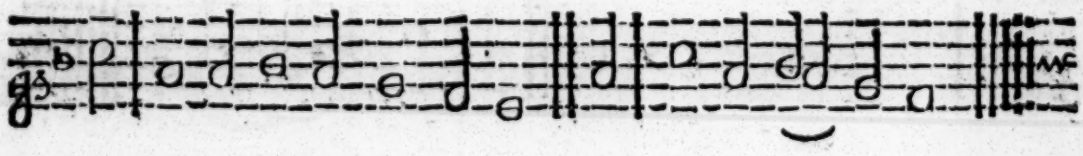
Tenor.

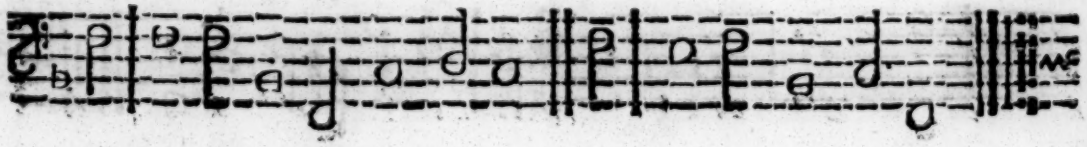


The Baſs.





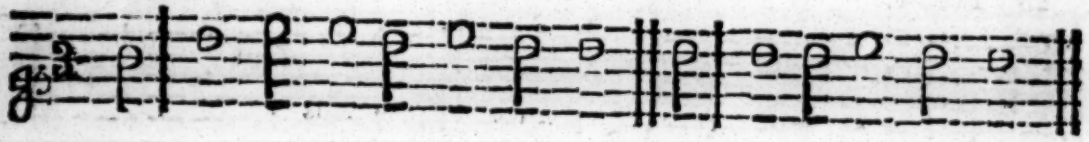




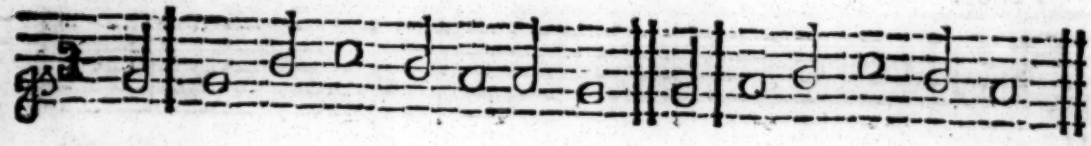
Mansfield Tune. Common Metre single.

1st. Treble.

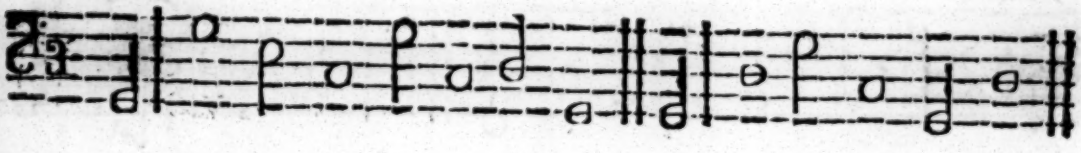
2d. Treble.

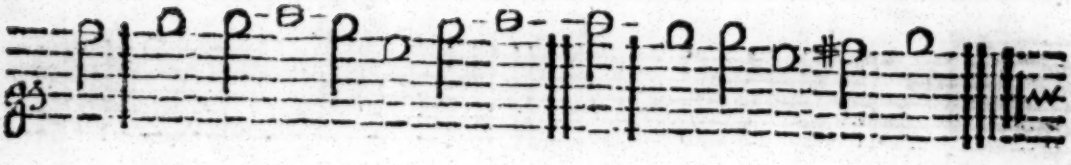


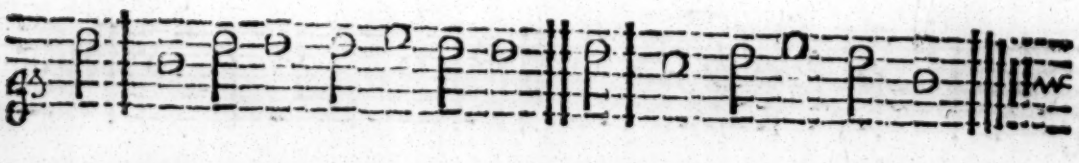
Tenor.

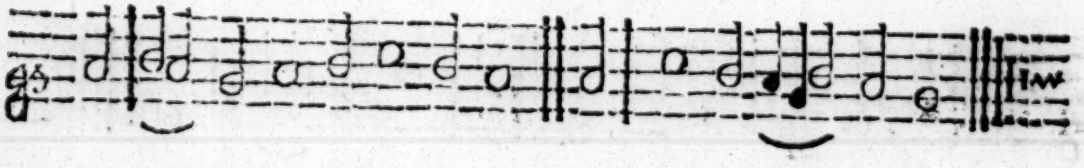


The Bass.



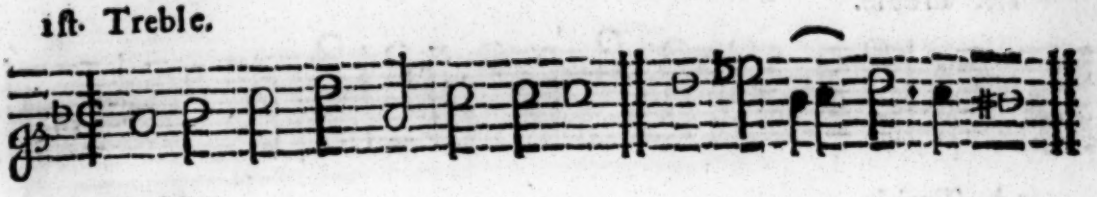




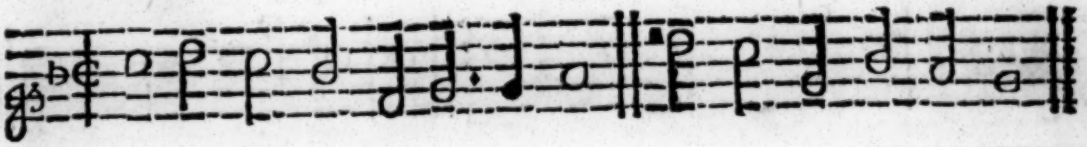


Abby Tune. **Common Metre fingle.**

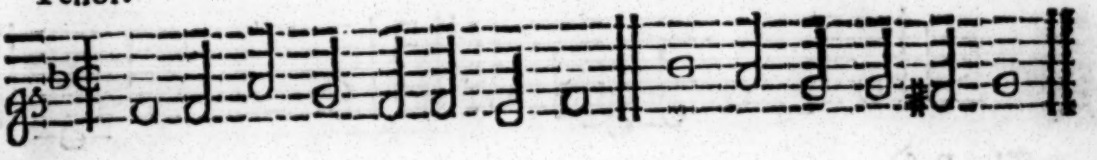
1ſt. Treble.



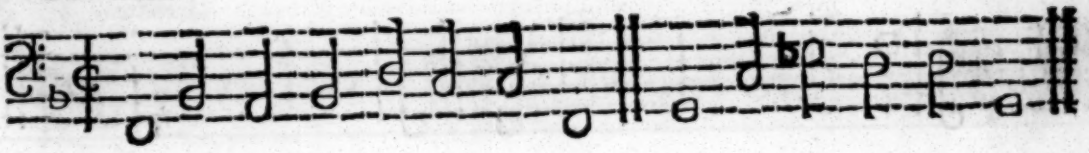
2d. Treble.

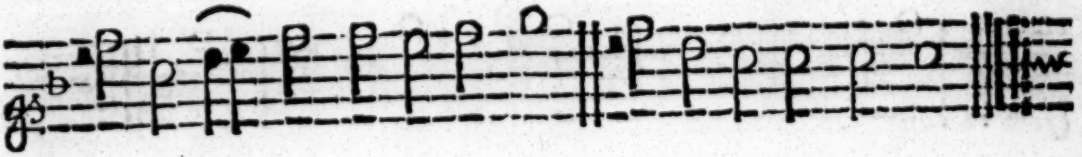


Tenor.



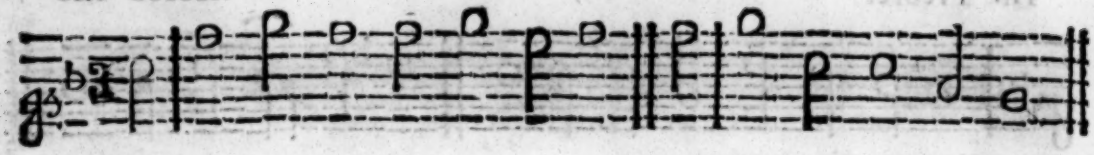
The Baſs.



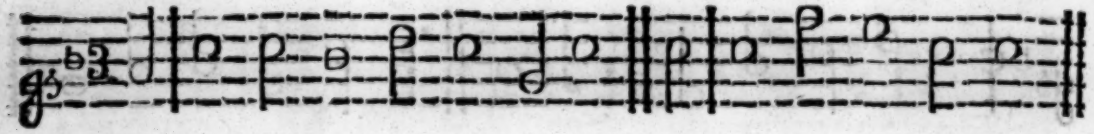


St. *Margaret's Tune.* Common Metre ſingle.

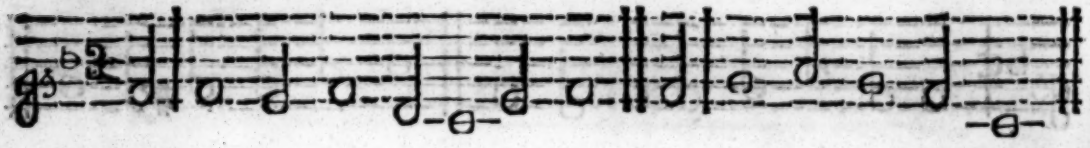
1ſt. Treble.



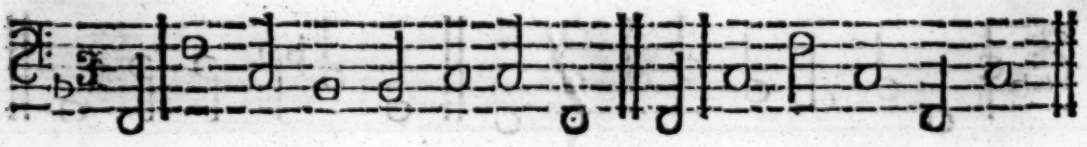
2d. Treble.

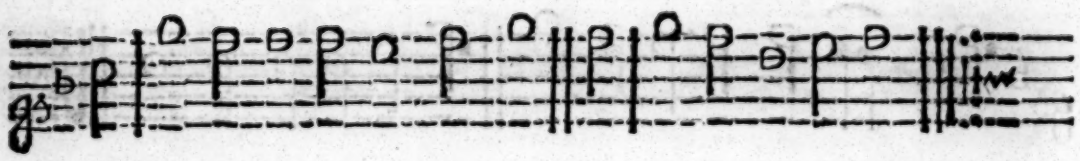


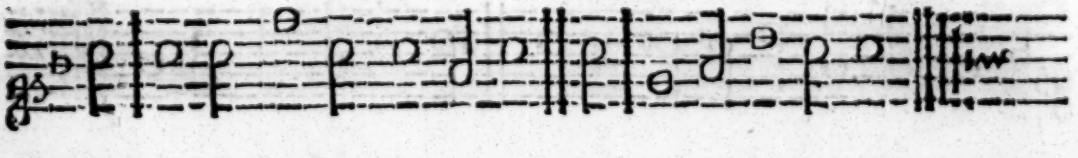
Tenor.

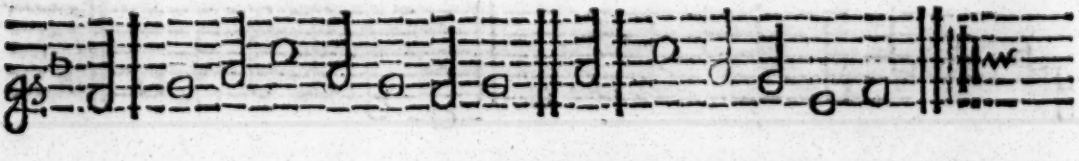


The Baſs.



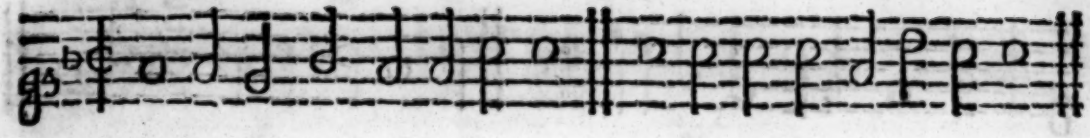




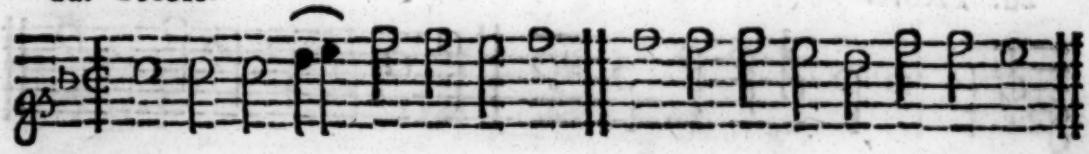


Old 100 *Pſalm Tune.* Long Metre ſingle.

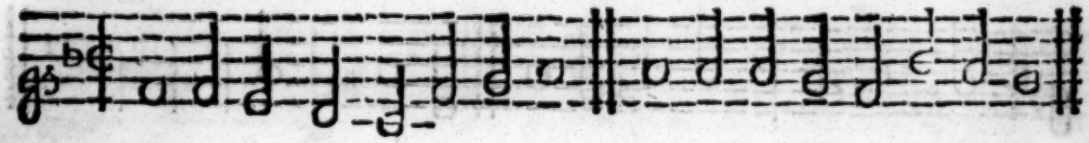
1ſt. Treble.



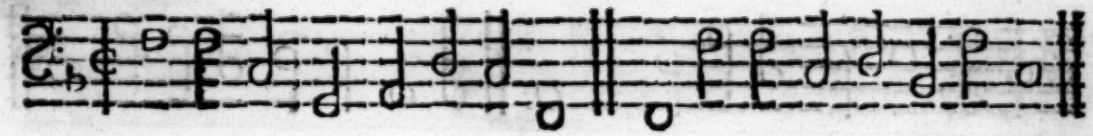
2d. Treble.

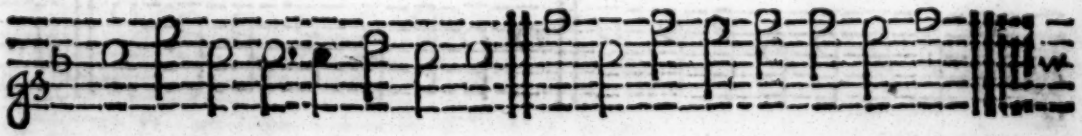


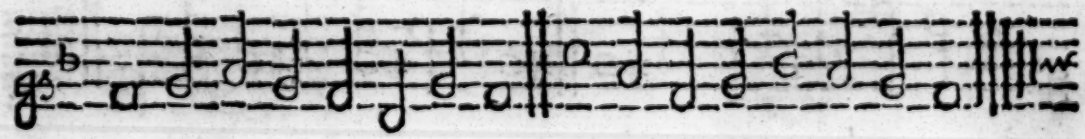
Tenor.



The Baſs.

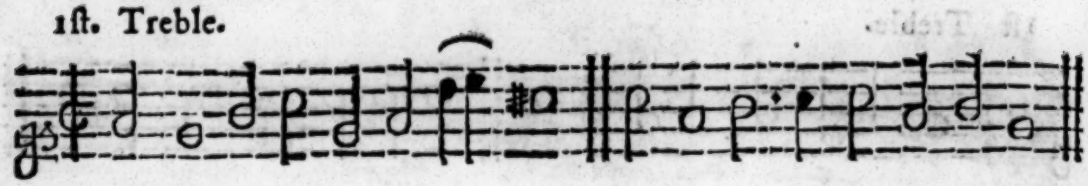






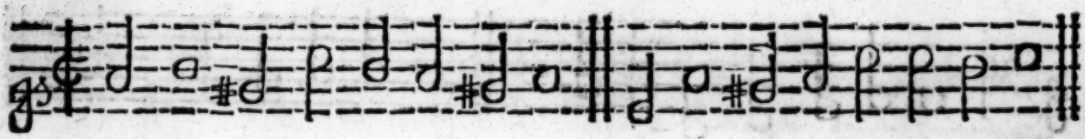
French 100 *Pſalm Tune.* Long Metre ſingle.

1ſt. Treble.

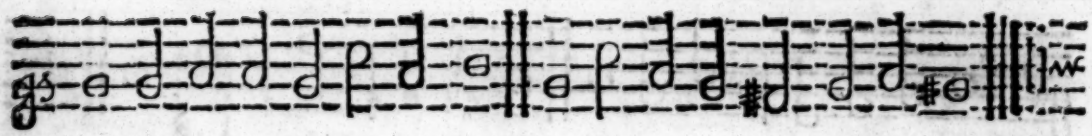


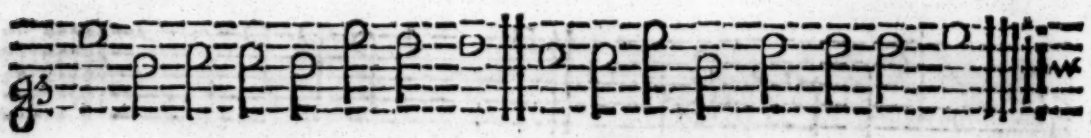
2d. Treble.

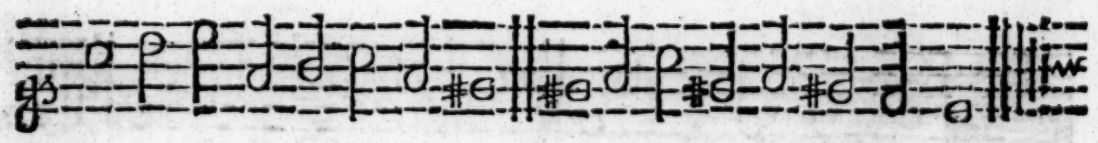
Tenor.

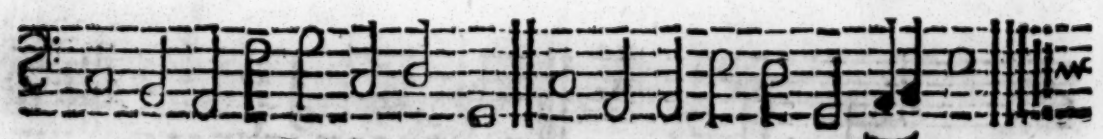


The Baſs.



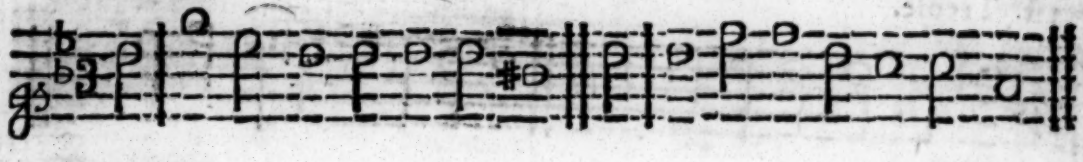




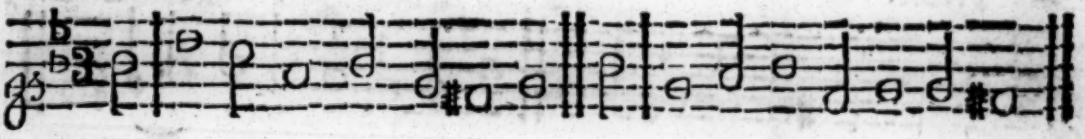


Reading Tune. **Long Metre single.**

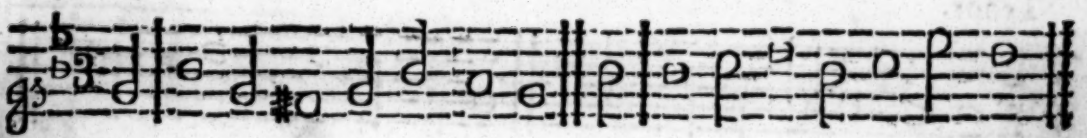
1st. Treble.



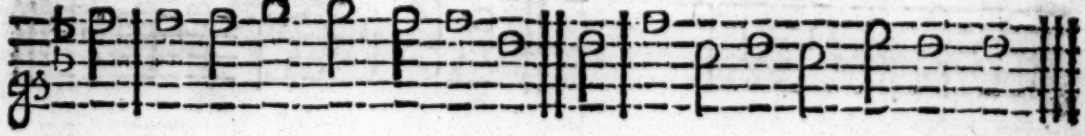
2d. Treble.

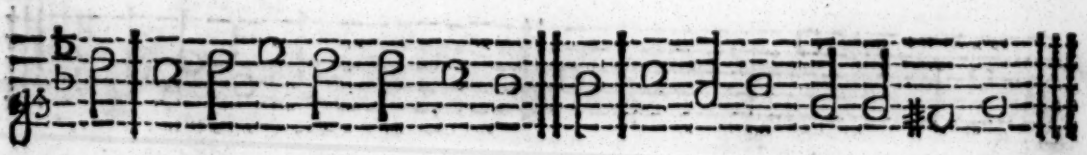


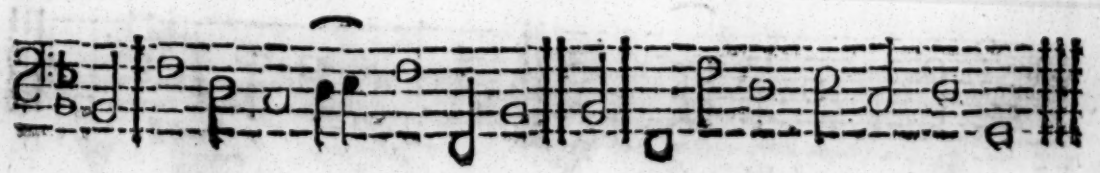
Tenor.



The Bass.



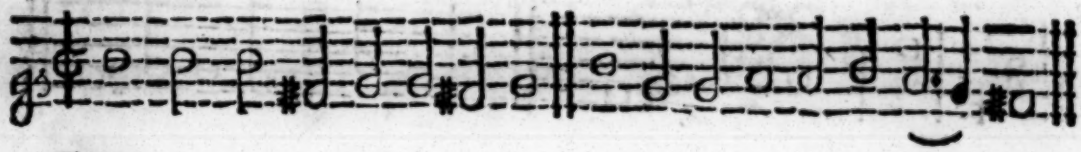




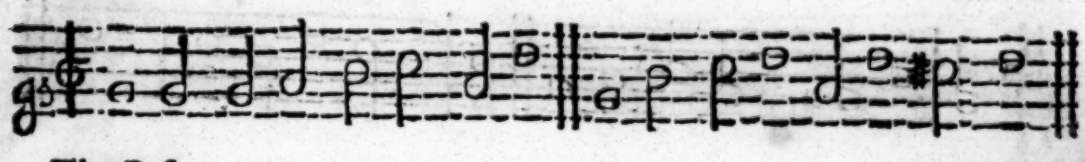
Angels Song Tune. Long Metre ſingle.

1ſt. Treble.

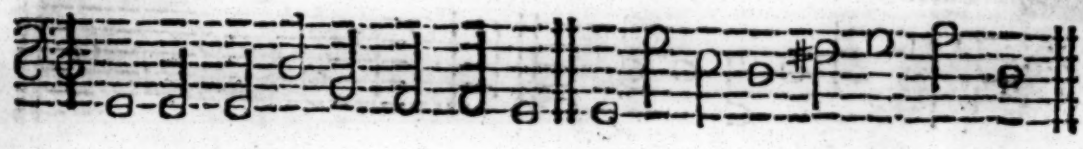
2d. Treble.

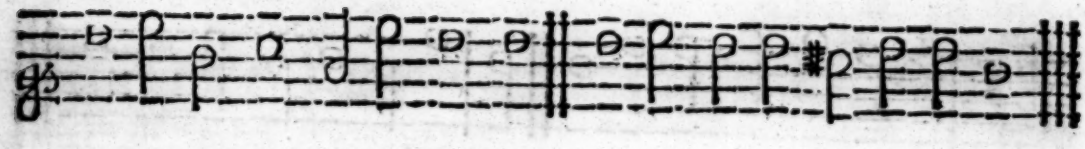


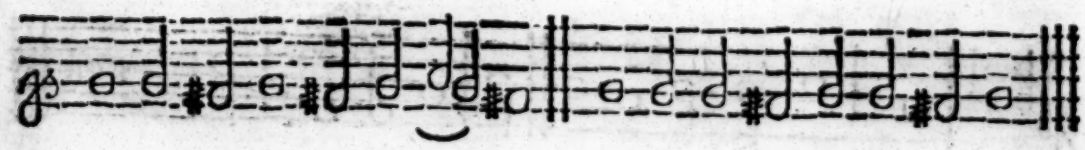
Tenor.

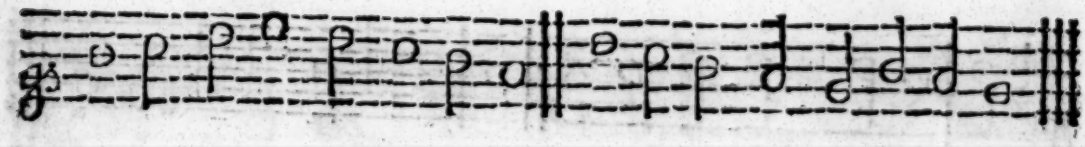


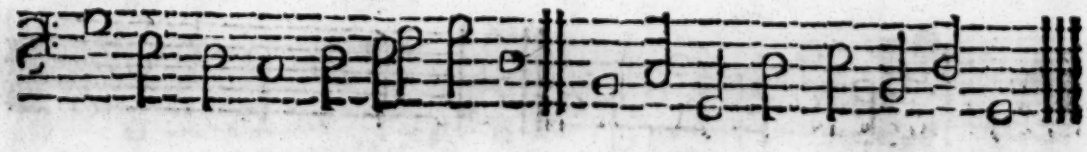
The Baſs.







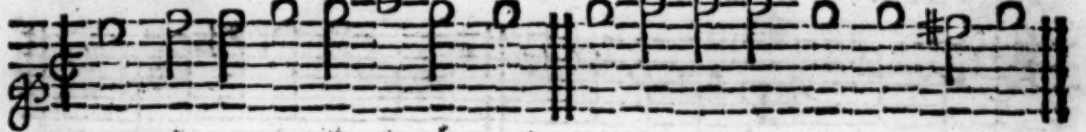




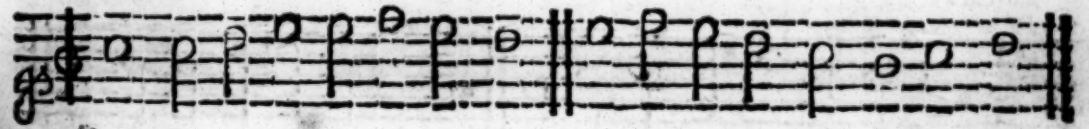
Old 125 Pſal. Tune. *2d. Me.* Long Metre ſingle.

1ſt. Treble.

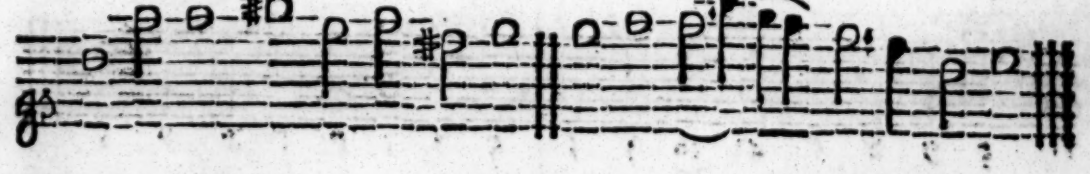
2d. Treble.

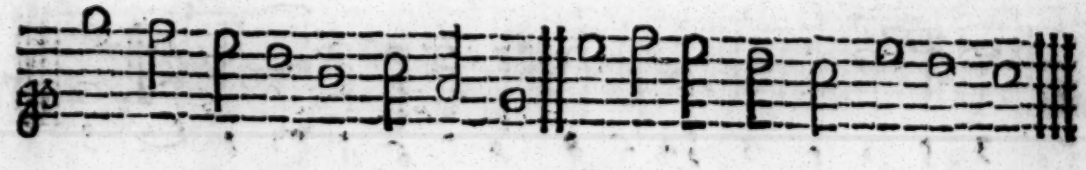


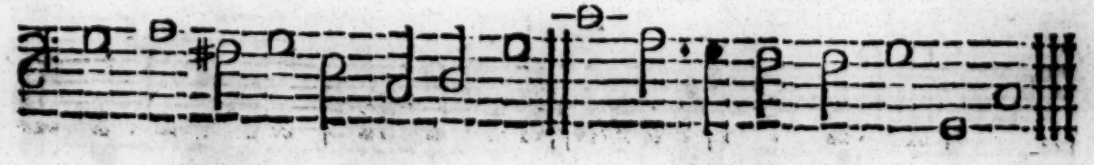
Tenor.



The Baſs.

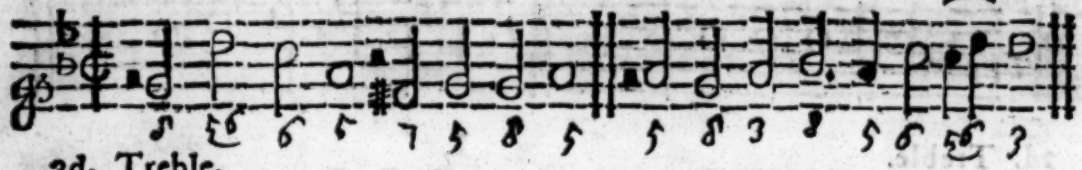




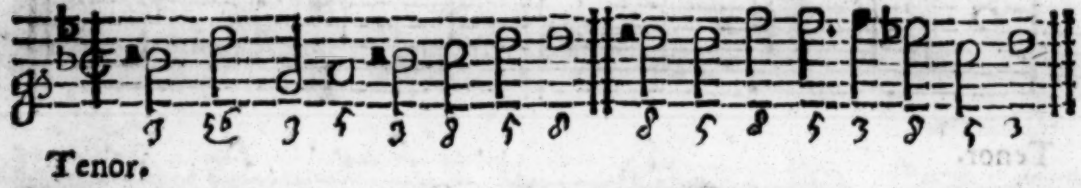


Babilon Streams Tune. Long Metre single.

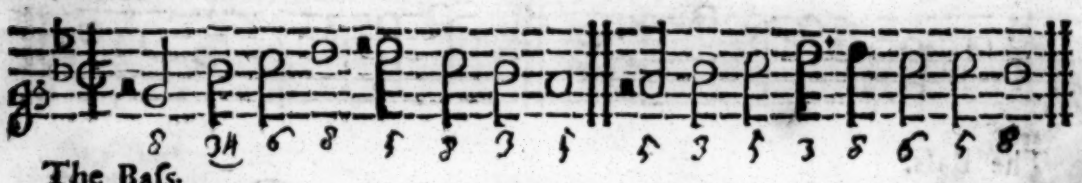
1ſt. Treble.



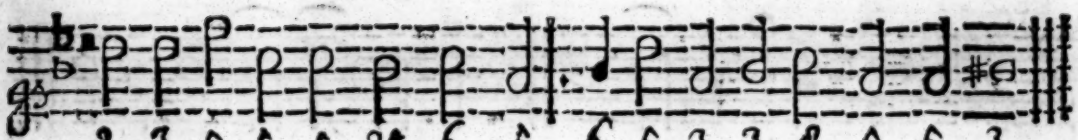
2d. Treble.

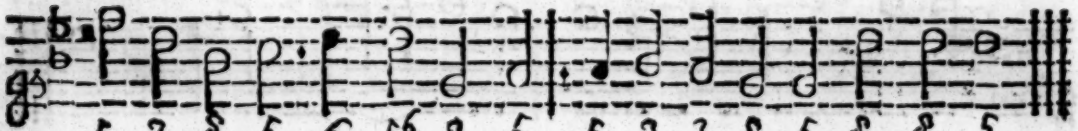


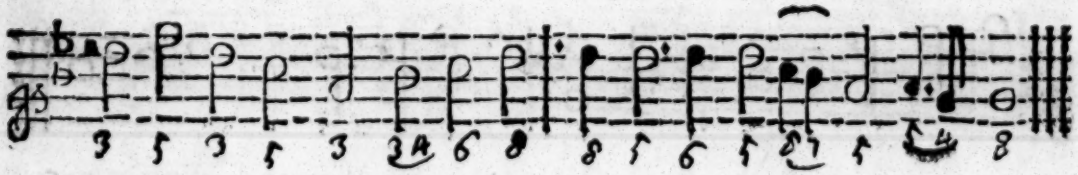
Tenor.



The Baſs.

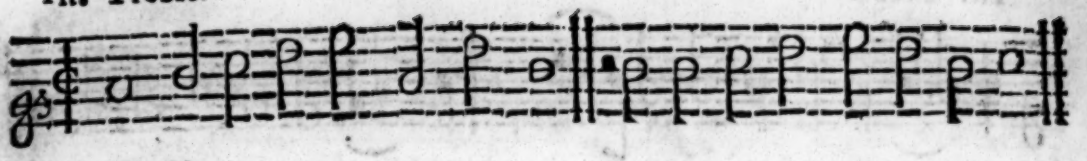






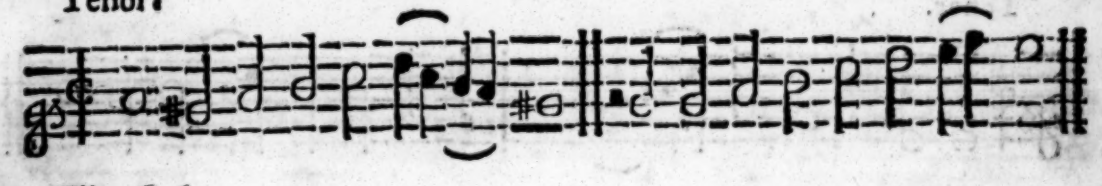
Newbury Tune. Long Metre ſingle.

1ſt. Treble.

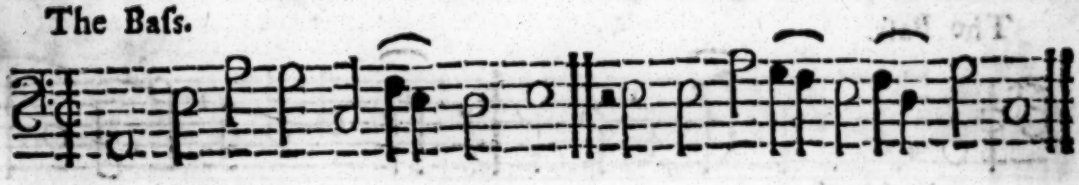


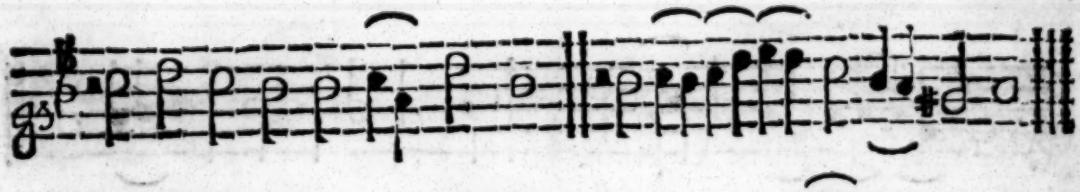
2d. Treble.

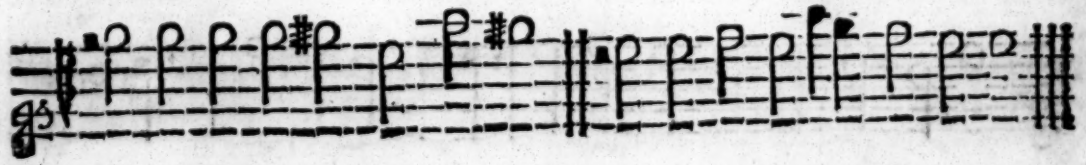
Tenor.

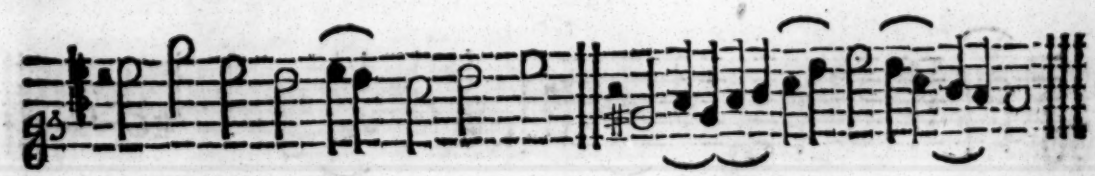


The Baſs.







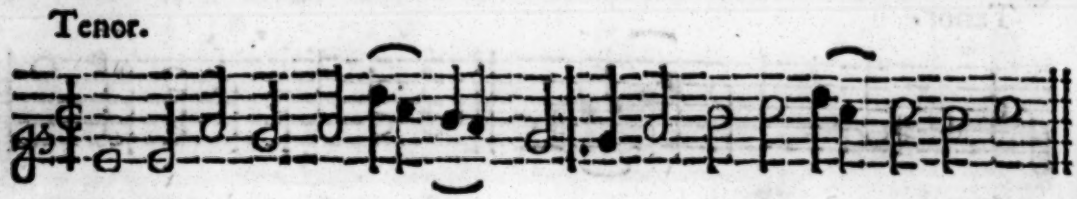


Bedford Tune. Long Metre ſingle.

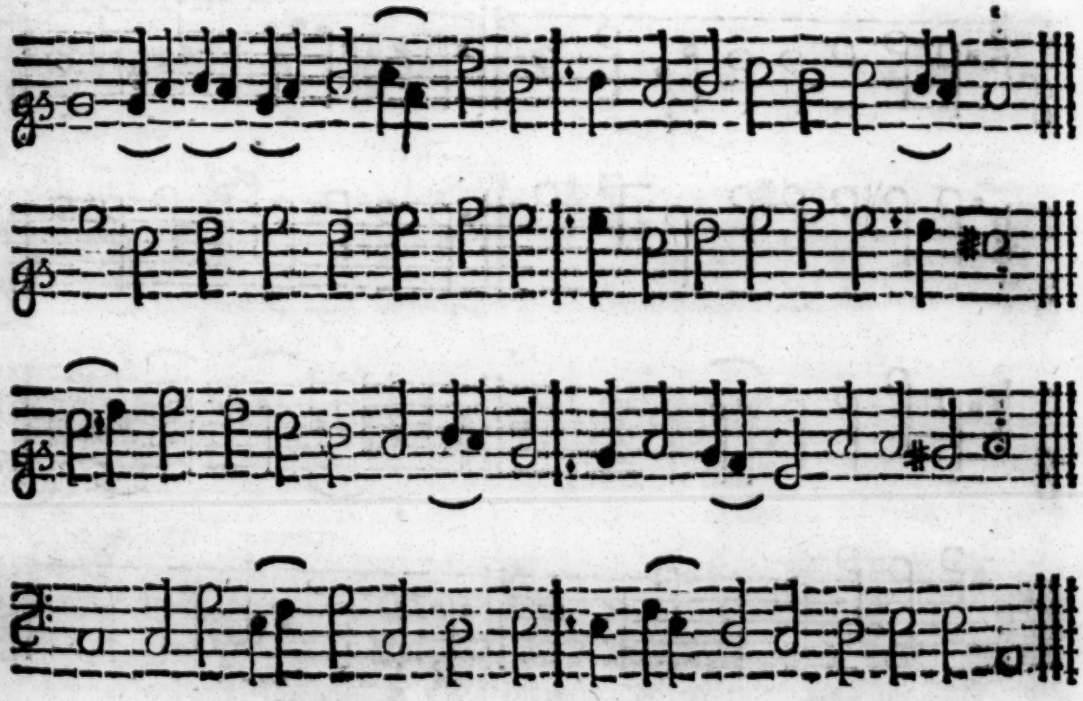
1ſt. Treble.

2d. Treble.

Tenor.

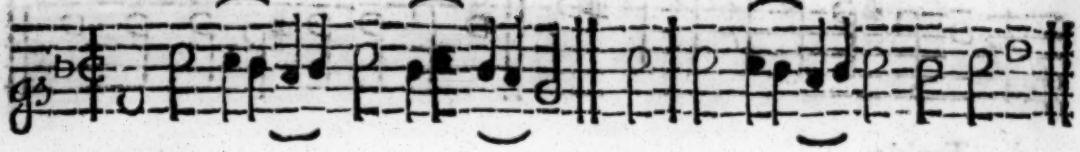


The Baſs.



Oxford Tune. Long Metre ſingle.

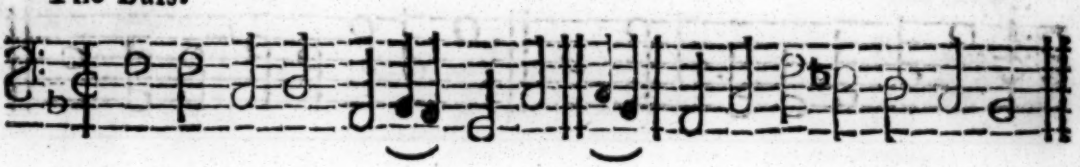
1ſt. Treble.

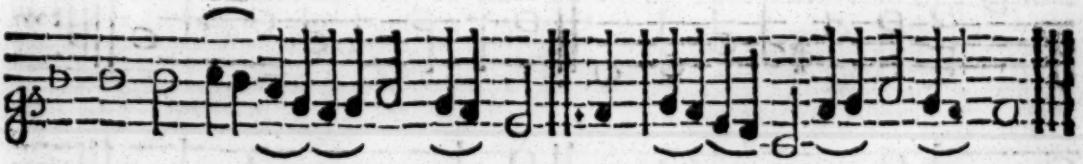


2d. Treble.

Tenor.

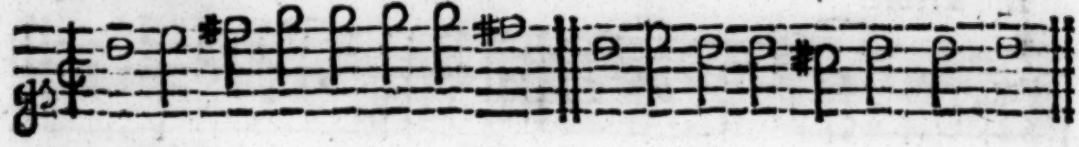
The Baſs.



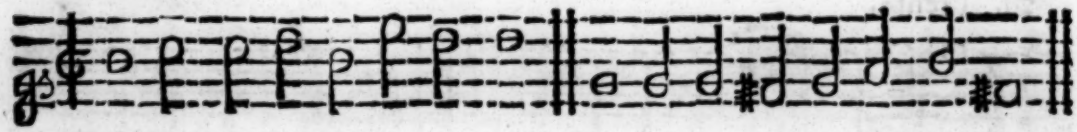


10 *Commandment Tune.* Long Metre single.

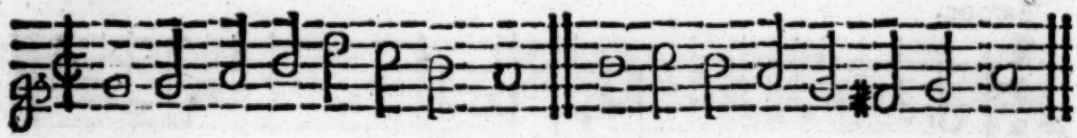
1ſt. Treble.



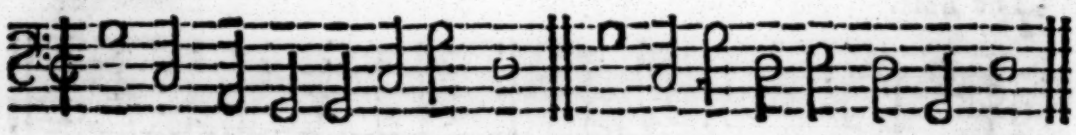
d2. Treble.

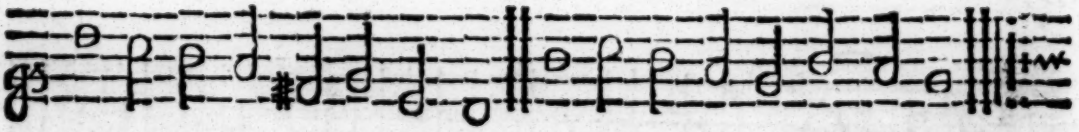


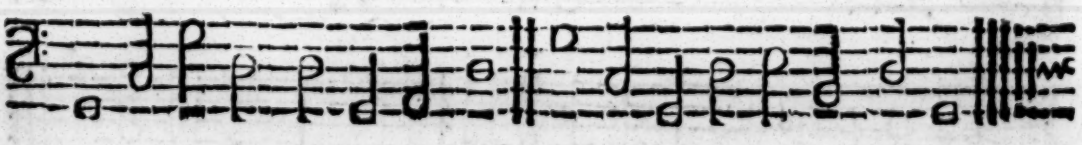
Tenor.



The Baſs.





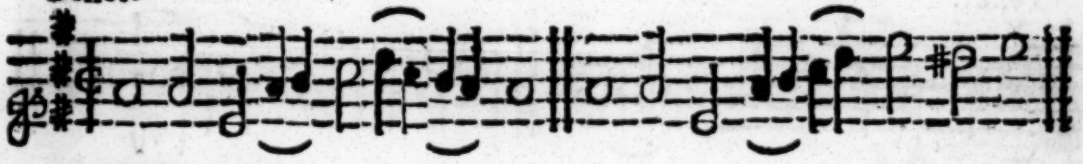


Ilsley Tune. Long Metre single.

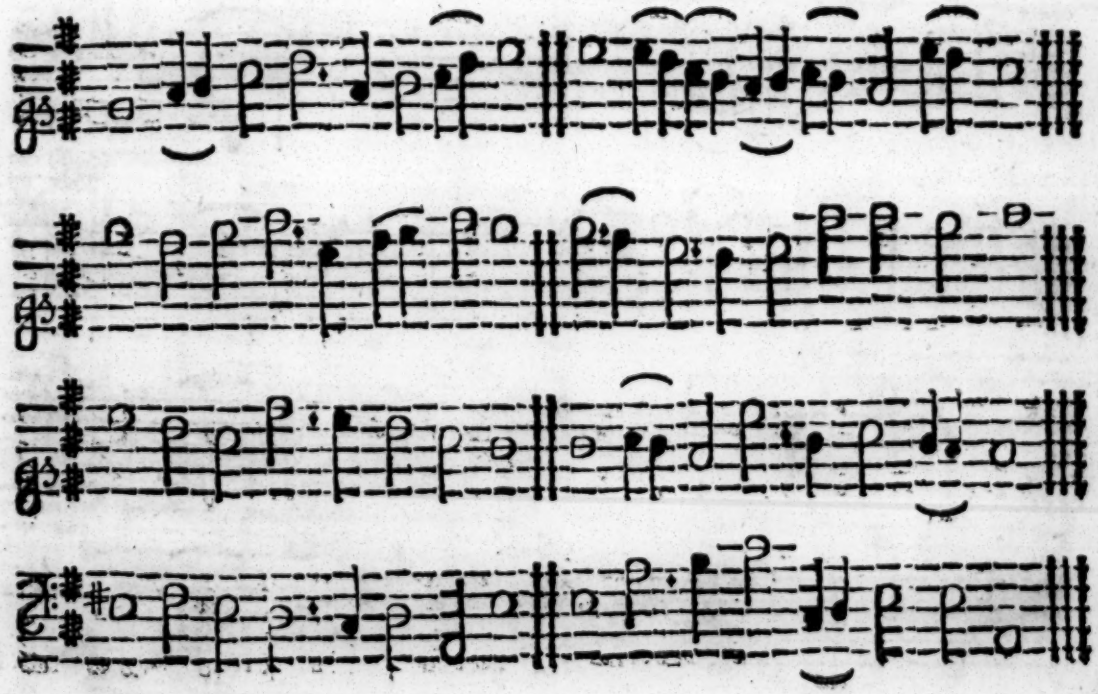
1st. Treble.

2d. Treble.

Tenor.

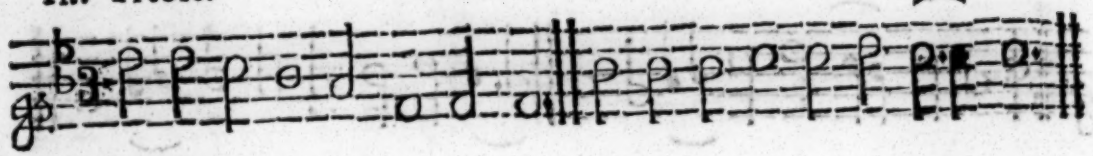


The Bass.



Marlborough Tune. **Long Metre** fingle.

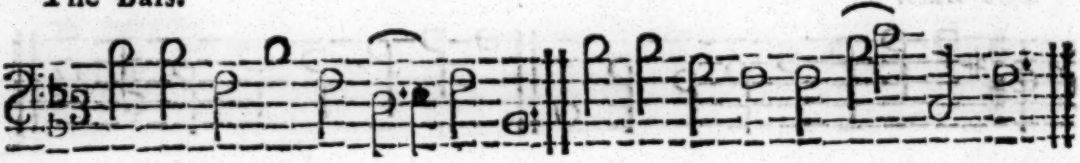
1ſt. Treble.

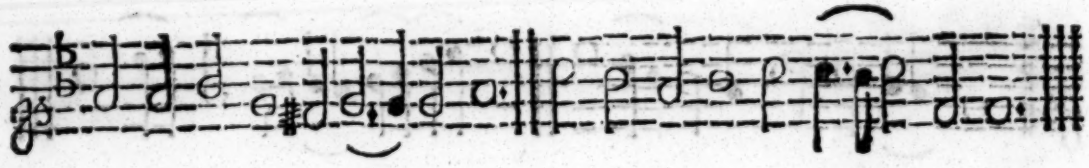


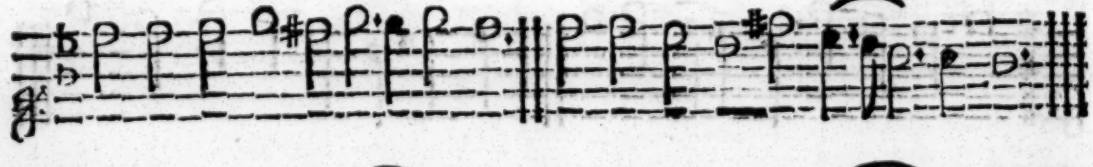
2d. Treble.

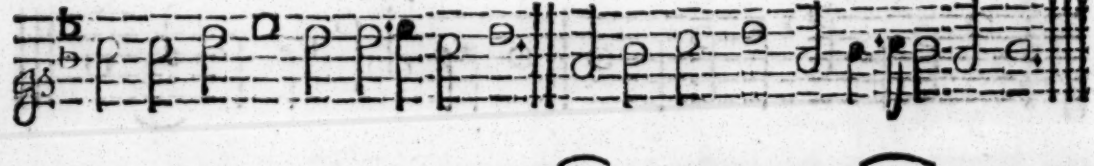
Tenor.

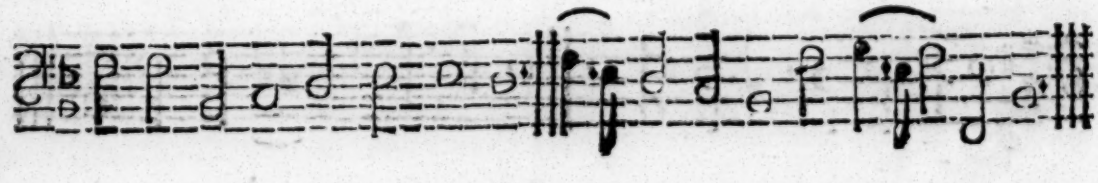
The Baſs.





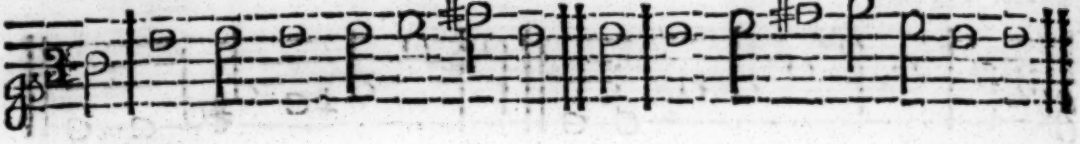




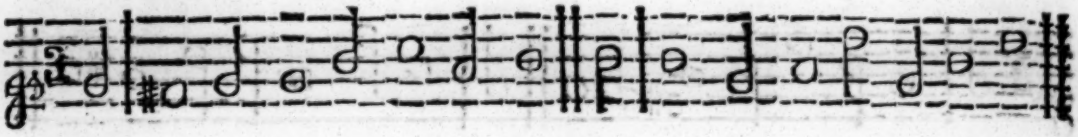


Buckland Tune. **Long Metre ſingle.**

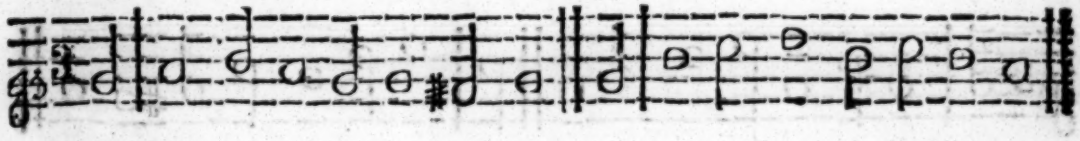
1ſt. Treble.



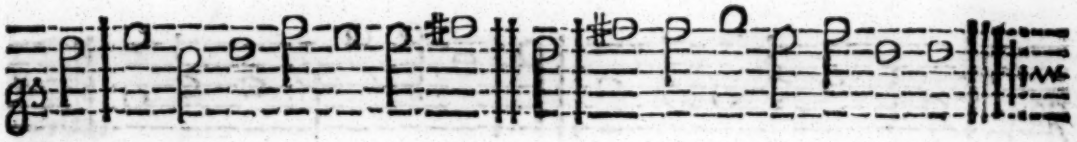
2d. Treble.

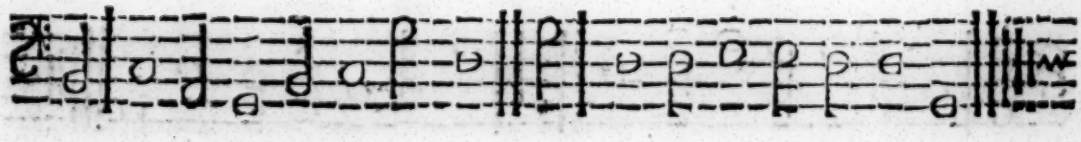


Tenor.



The Baſs.



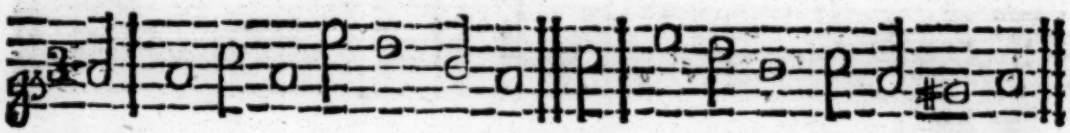


Faringdon Tune. Long Metre fingle.

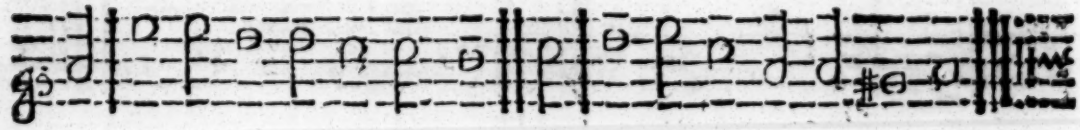
1ſt. Treble.

2d. Treble.

Tenor.

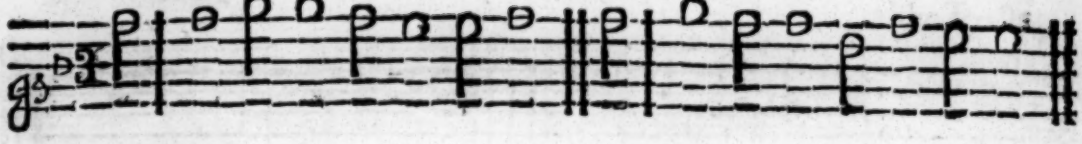


The Baſs.

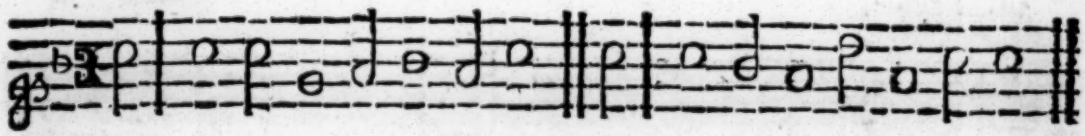


Heſlington Tune **Long Metre ſingle.**

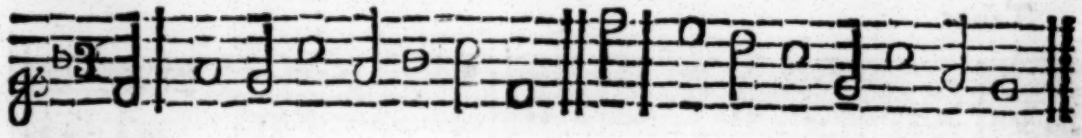
1ſt. Treble.



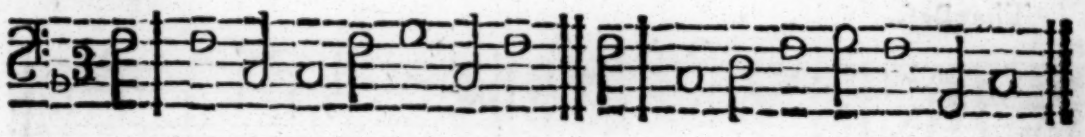
2d. Treble.

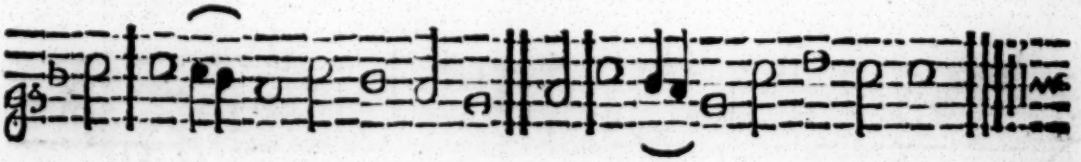


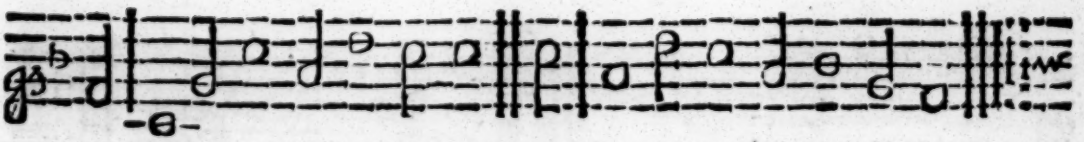
Tenor.

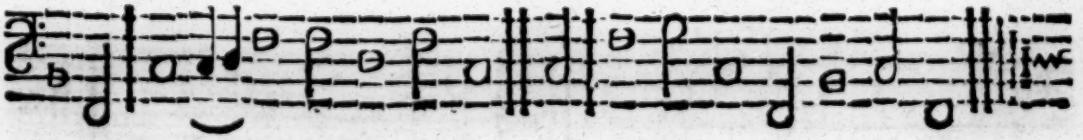


The Baſs.





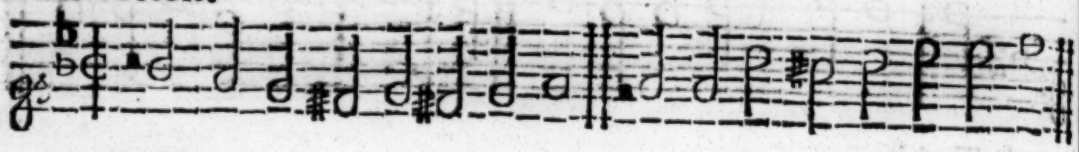




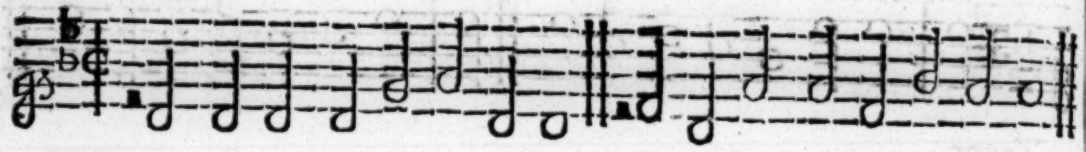
Eltham Tune. Long Metre ſingle.

To Dr. *Watts*'s Hymn: Had I the tongues of Greeks and Jews,

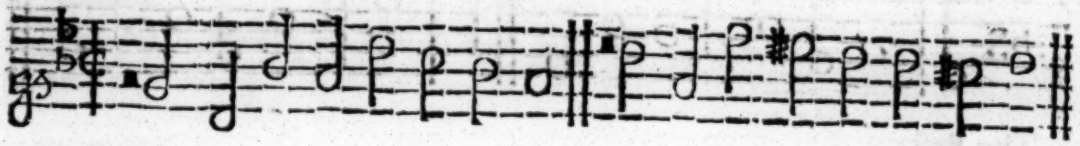
1ſt. Treble.



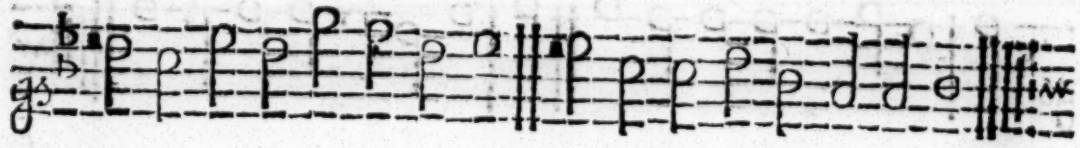
2d. Treble.

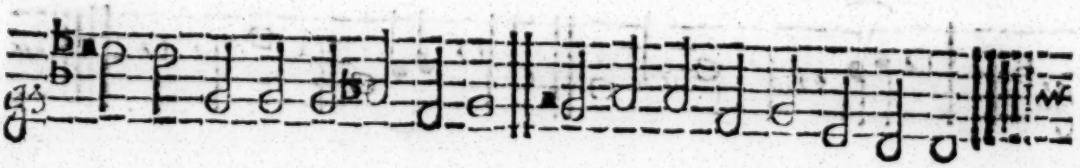


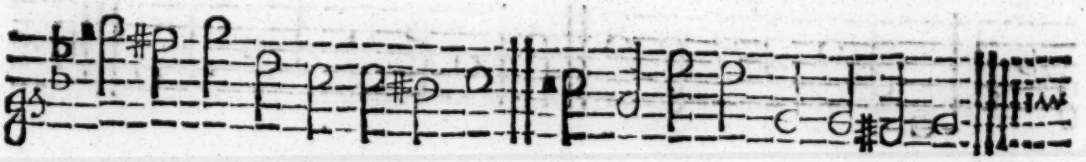
Tenor.

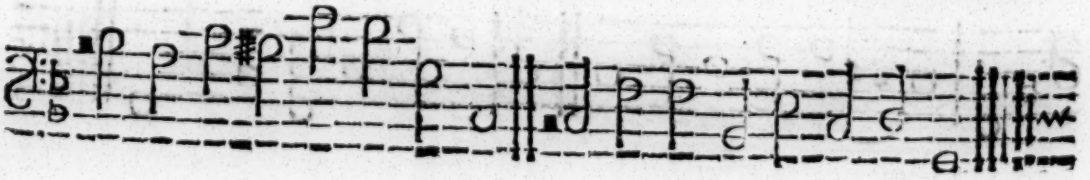


The Baſs.



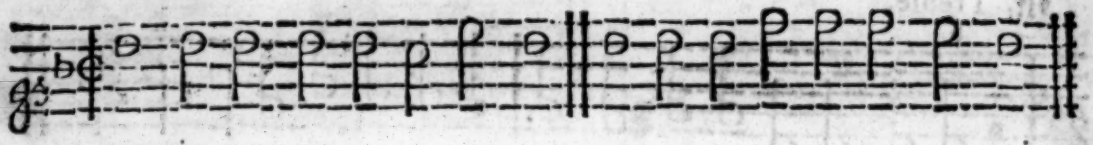




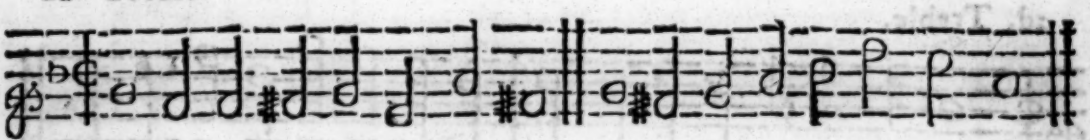


St. *Edmond's Tune.* Long Metre ſingle.

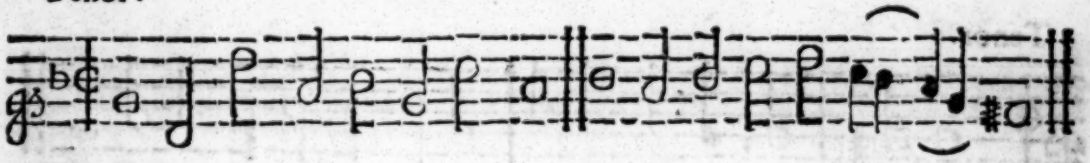
1ſt. Treble.



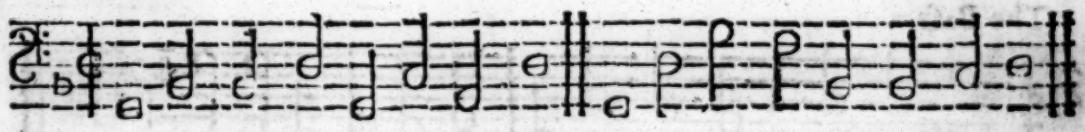
2d. Treble.

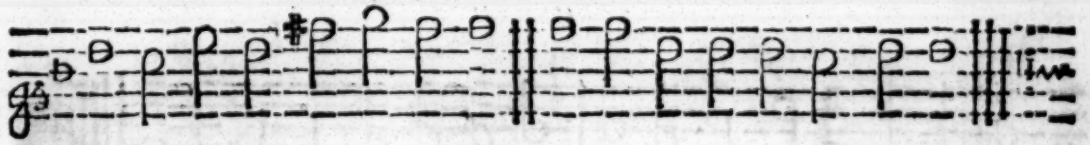


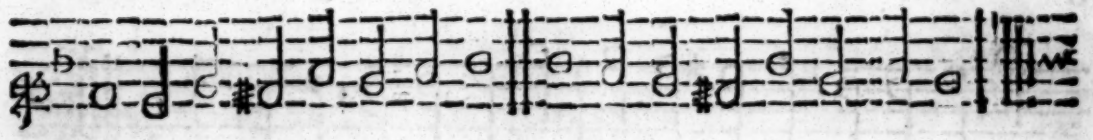
Tenor.

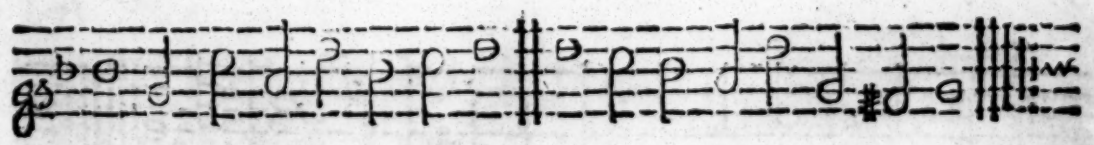


The Baſs.





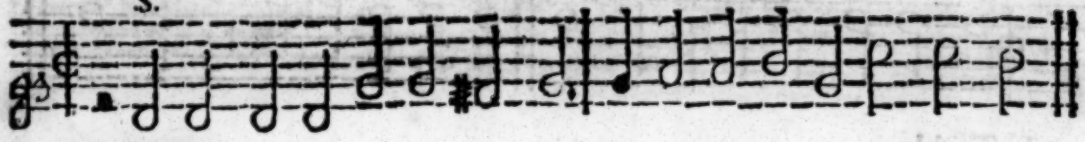




A CANON. Long Metre single.

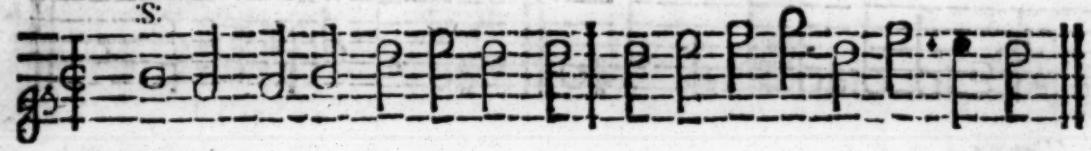
1st. Treble.

S.

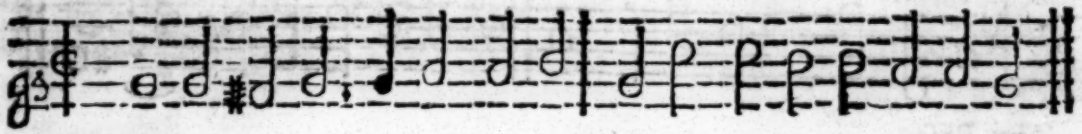


2d. Treble.

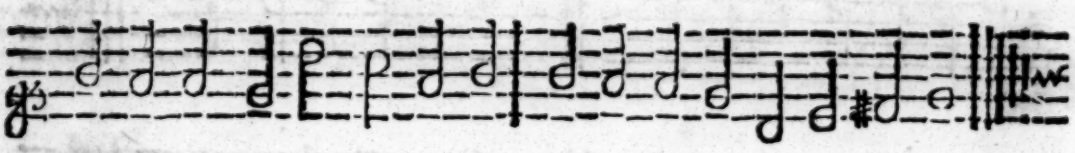
S.



Tenor.



The Baſs.



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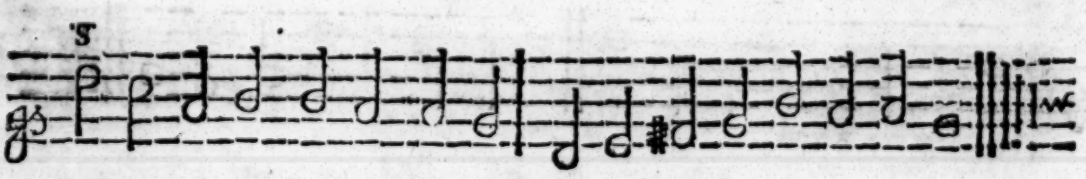
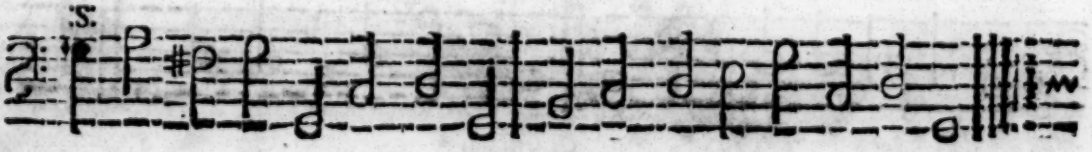
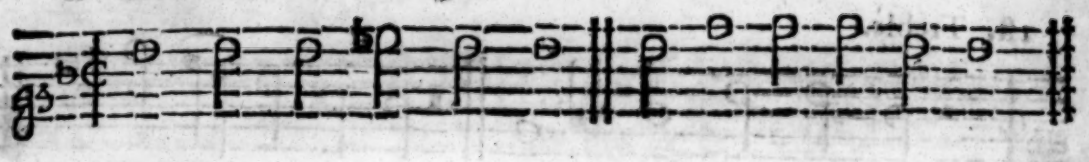


S.

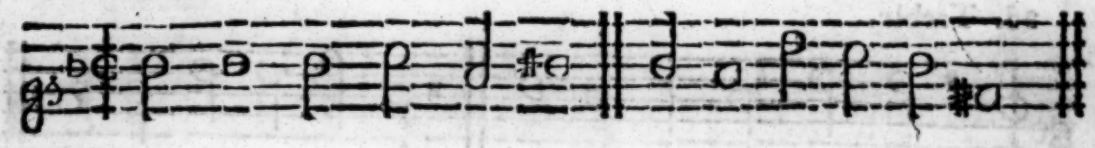


Southwell Tune. Short Metre ſingle.

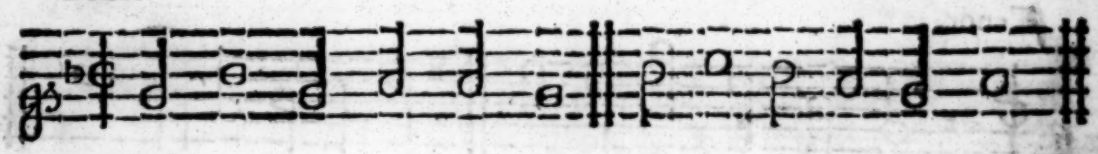
1ſt. Treble.



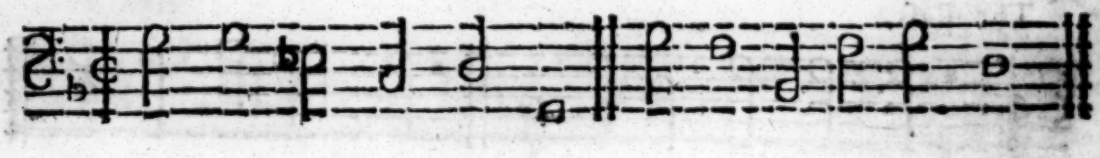
2d. Treble.

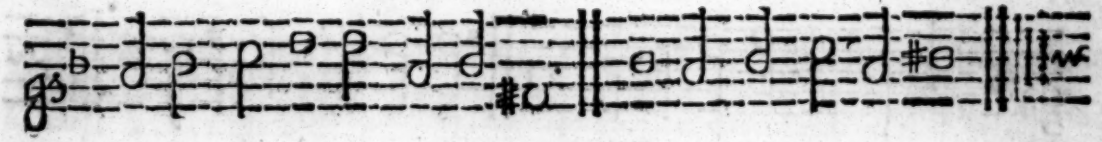


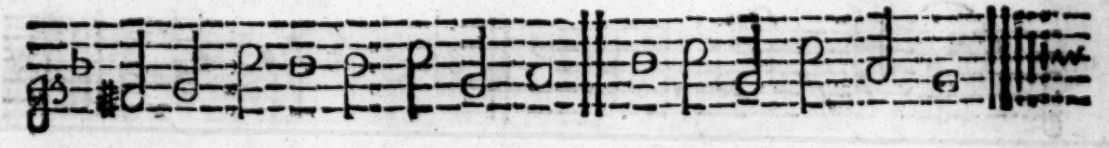
Tenor.



The Baſs.

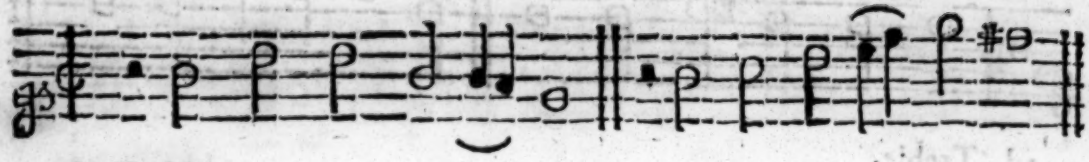




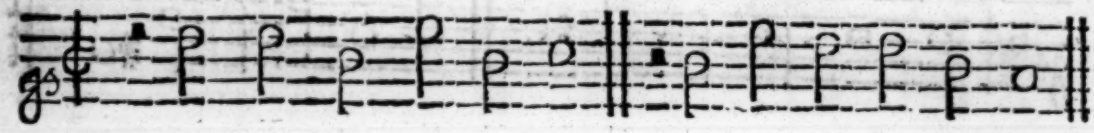


Bella Tune. **Short Metre ſingle.**

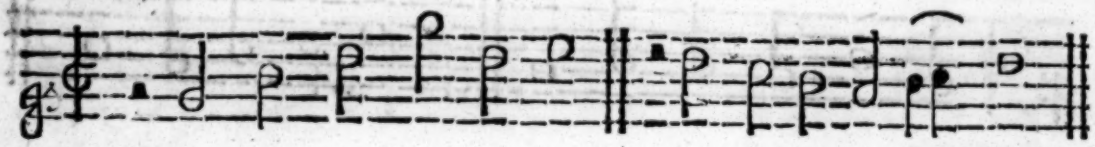
1ſt. Treble.



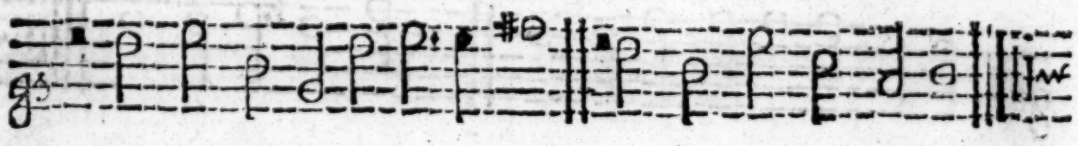
2d. Treble.

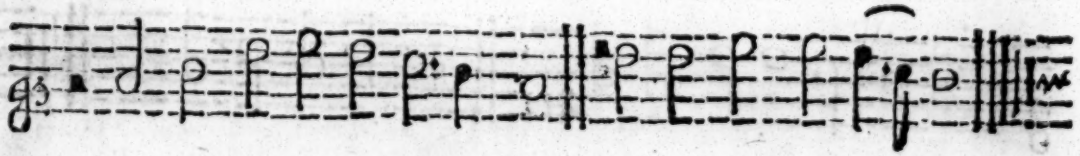


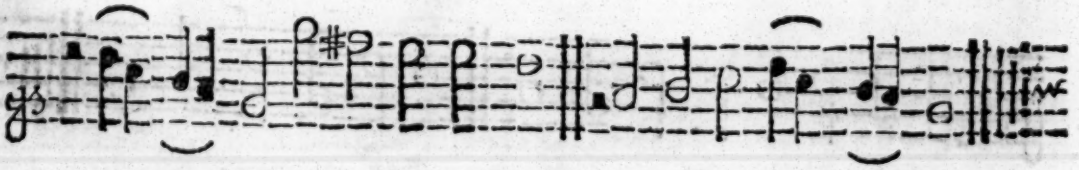
Tenor.

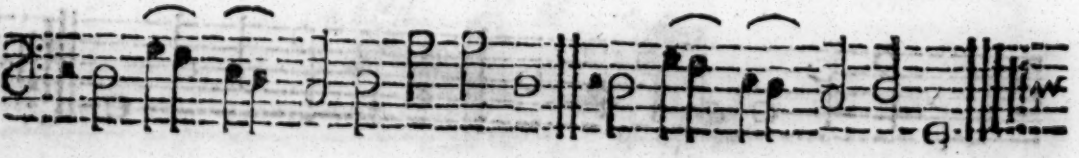


The Baſs.





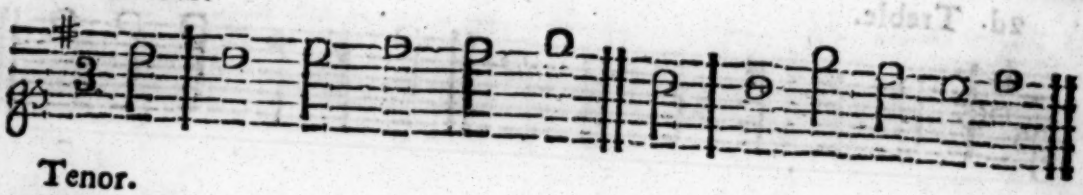




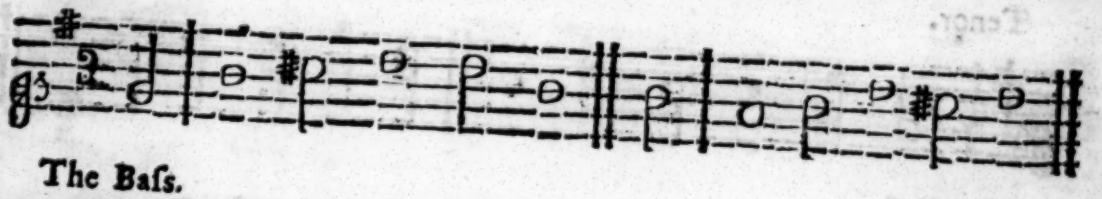
Farnham Tune. **Short Metre ſingle.**

1ſt. Treble.

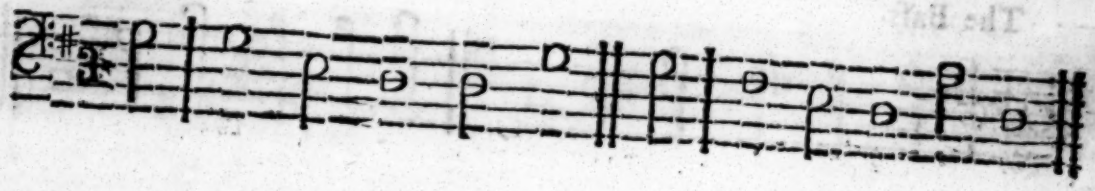
2d. Treble.

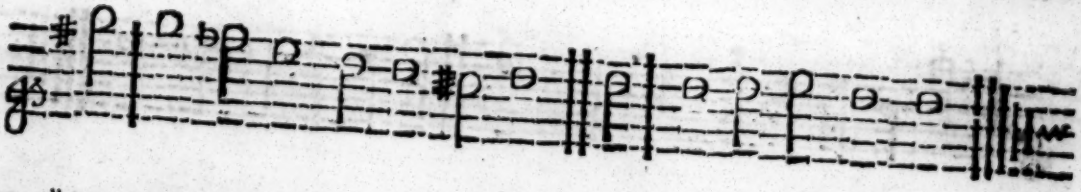


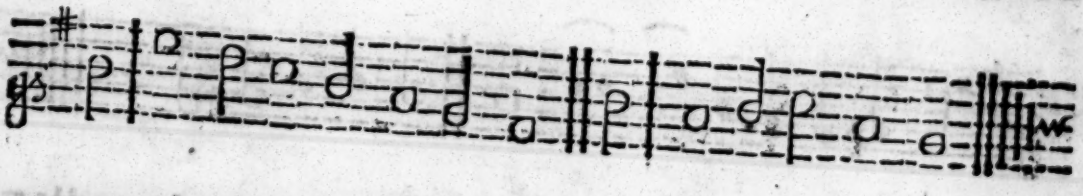
Tenor.

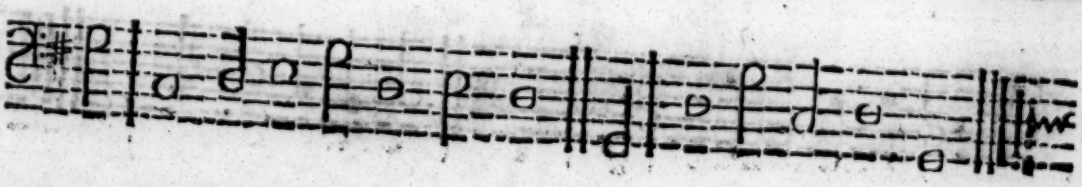


The Baſs.



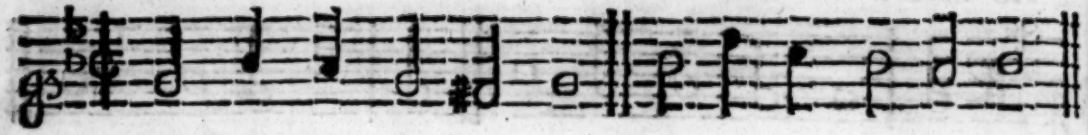






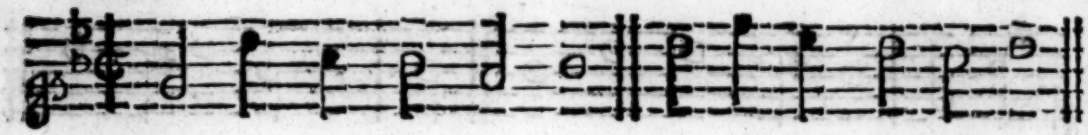
Alesbury Tune. Short Metre ſingle.

1ſt. Treble.

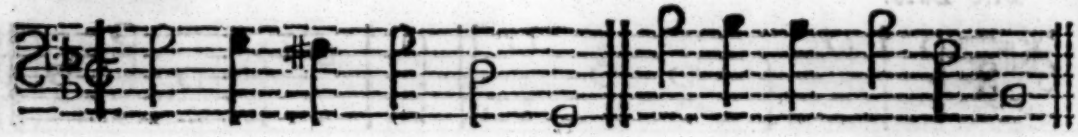


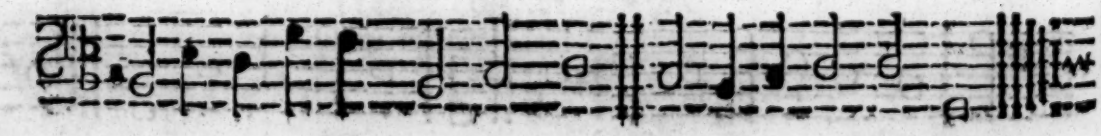
2d. Treble.

Tenor.



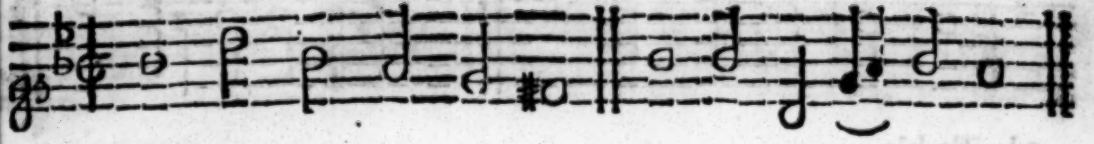
The Baſs.



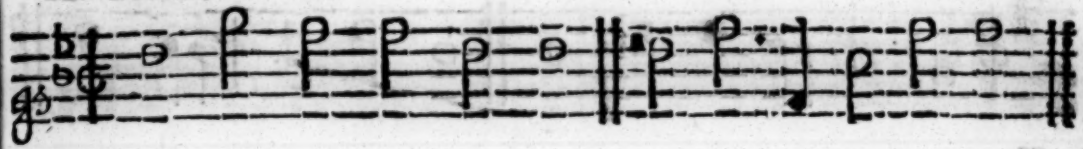


Ludlow Tune. Short Metre fingle.

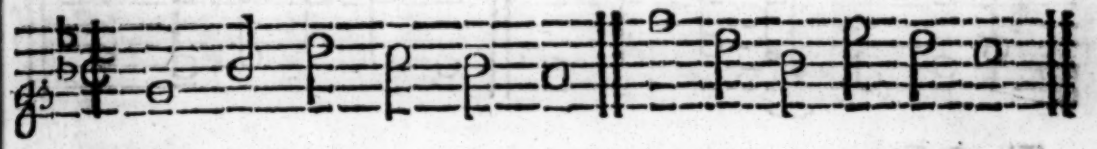
1ſt. Treble.



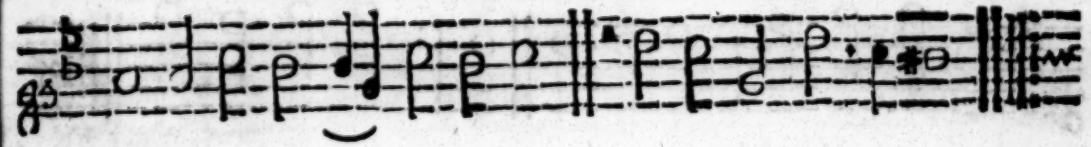
2d. Treble.

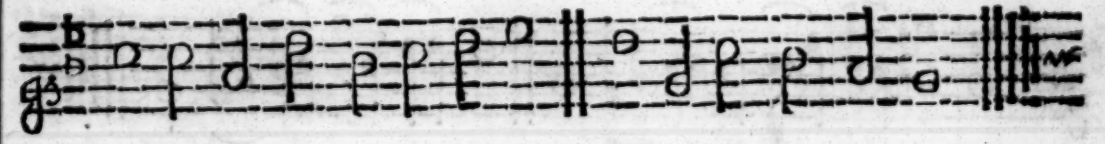


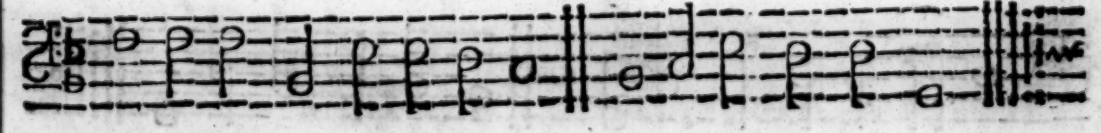
Tenor.



The Baſs.



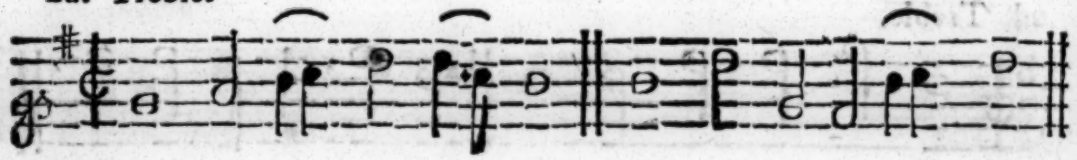




Whitchurch Tune. Short Metre single.

1st. Treble.

2d. Treble.



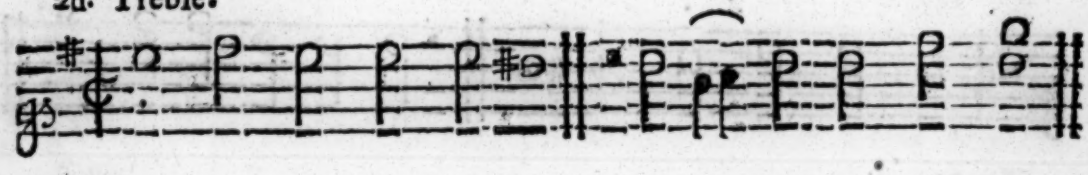
Tenor.

The Baſs.

Andover Tune. Short Metre fingle.

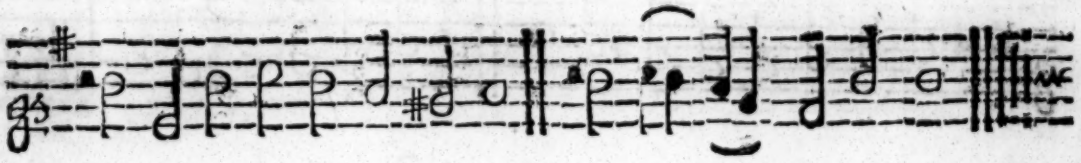
1ſt. Treble.

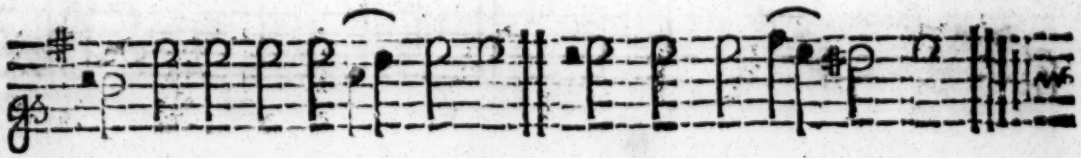
2d. Treble.



Tenor.

The Baſs.





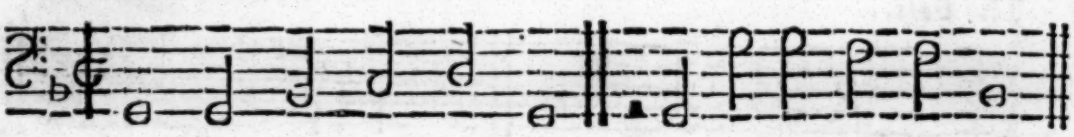
Old 50 *Pſalm Tune*, 2d. *Metre.* Short Metre ſingle.

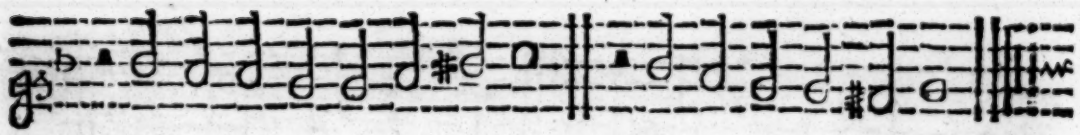
1ſt. Treble.

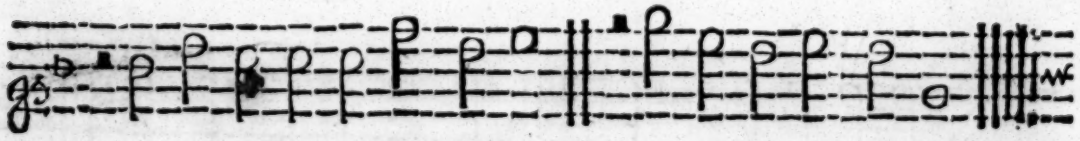
2d. Treble.

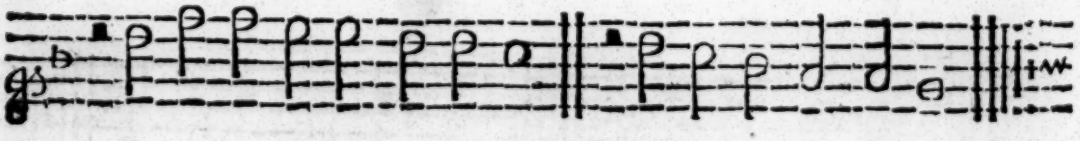
Tenor.

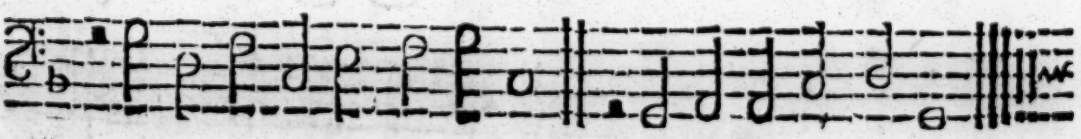
The Baſs.



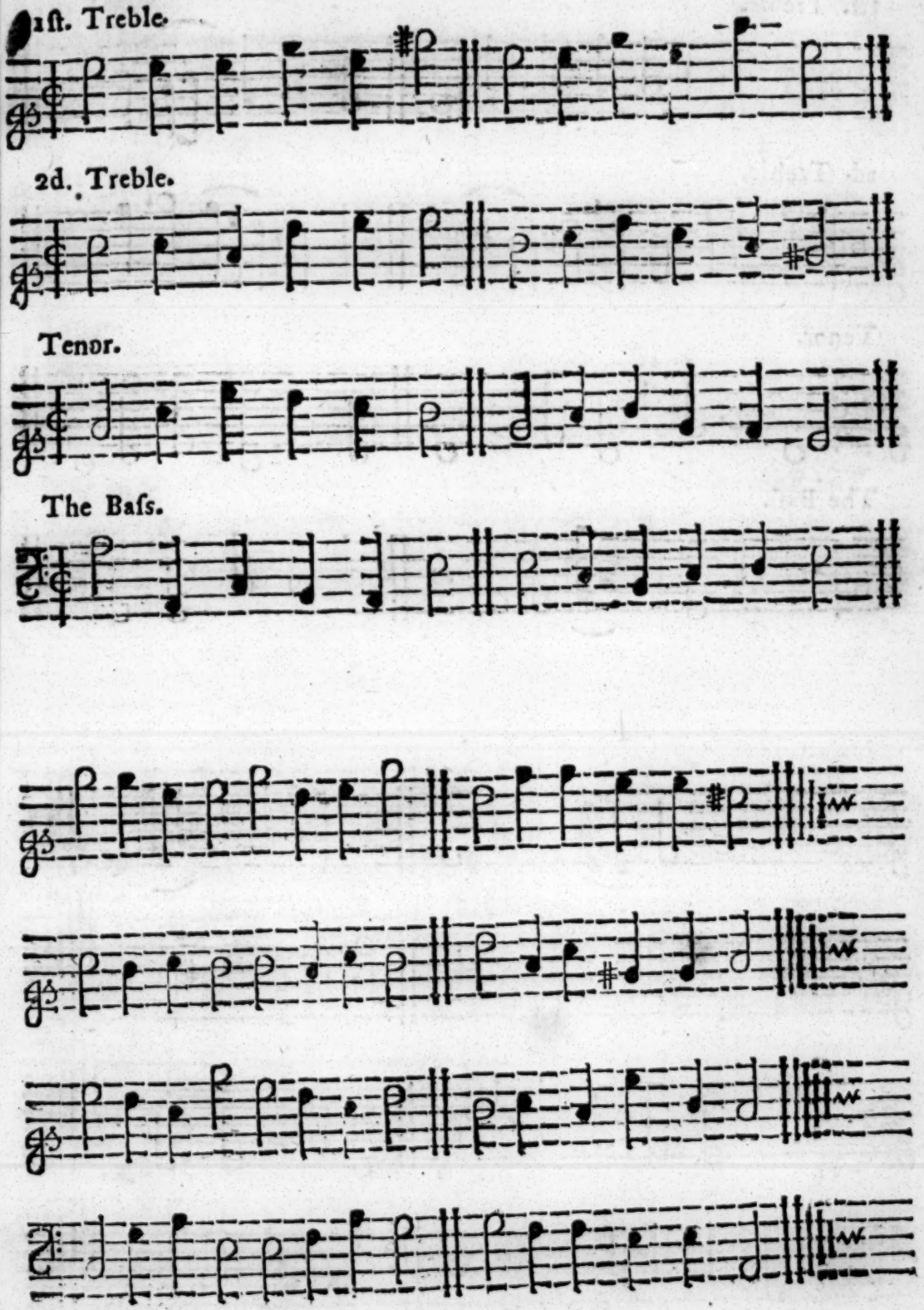








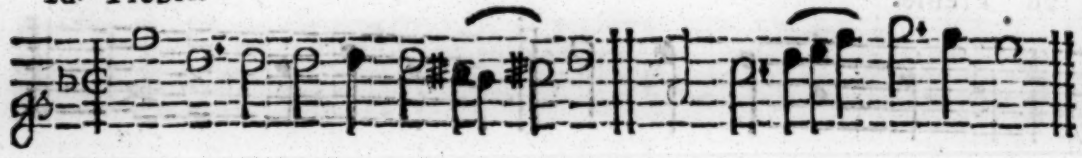
To the 25th *Pſalm, a New Tune.* Short Metre ſingle.



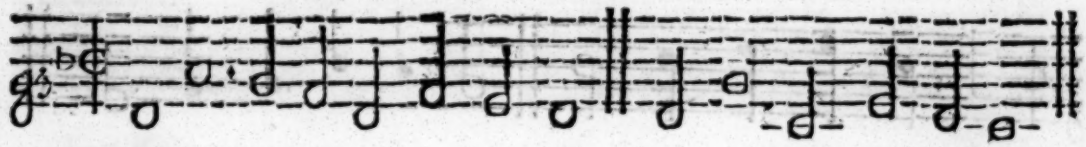
Humble Suit of a ſinner. Common Metre Double.

1ſt. Treble.

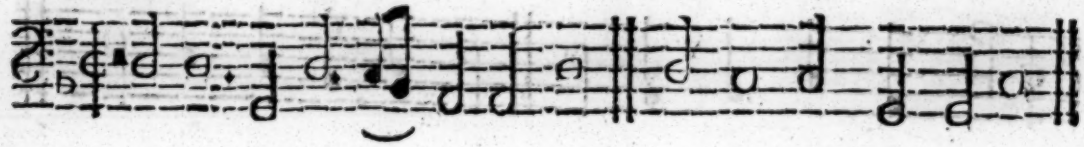
2d. Treble.

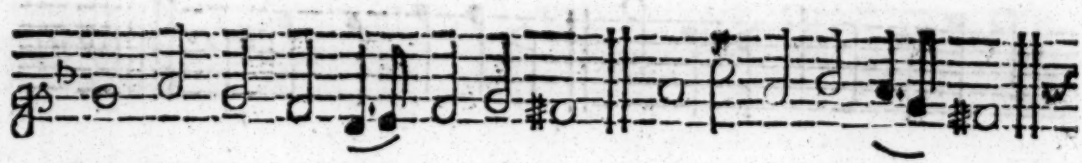


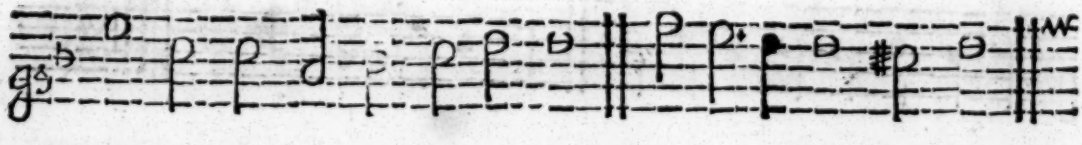
Tenor.

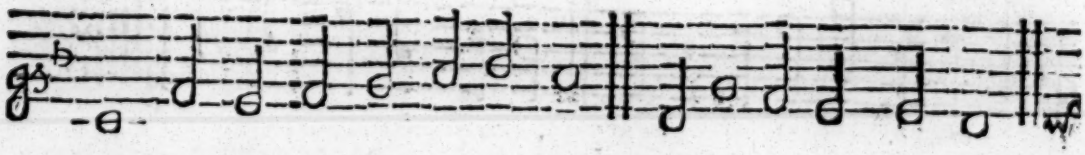


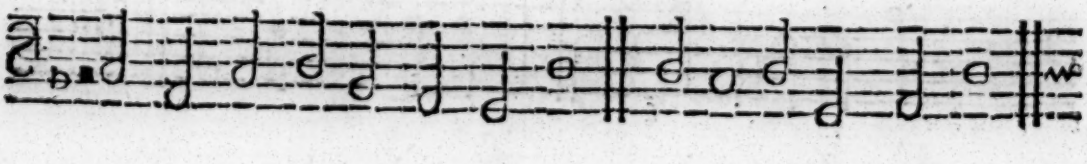
The Baſs.





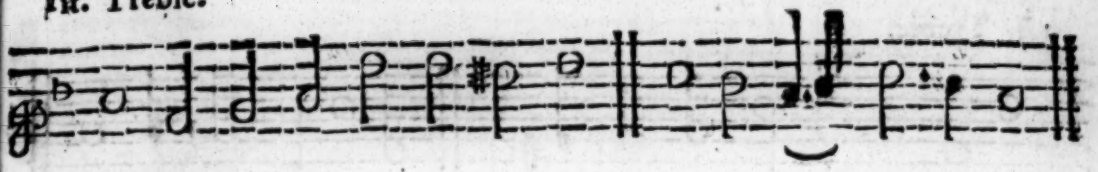




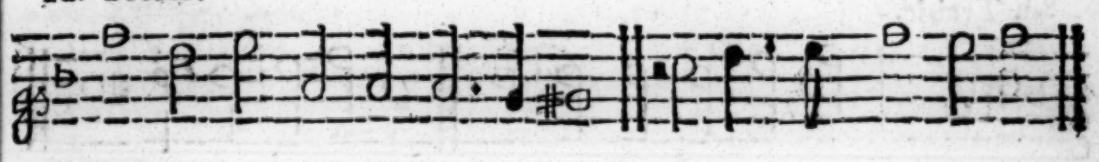


Common Metre Double.

1ſt. Treble.

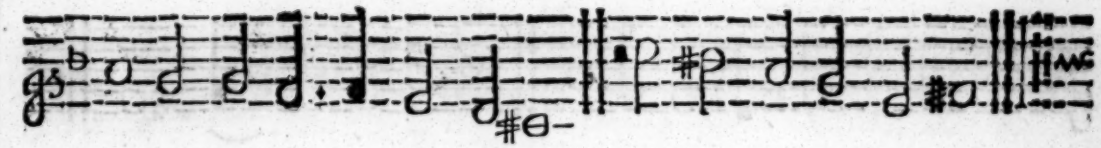


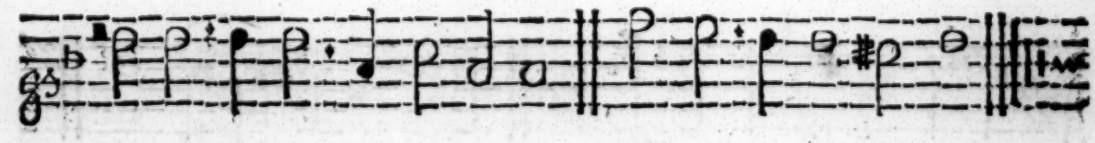
2d. Treble.

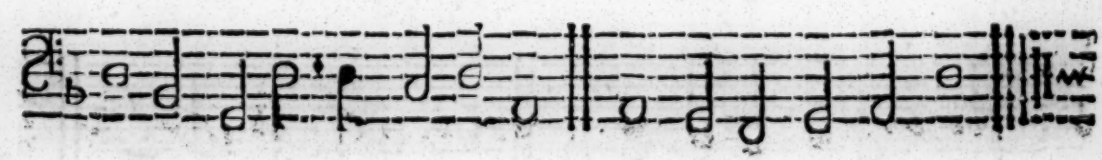


Tenor.

The Baſs.

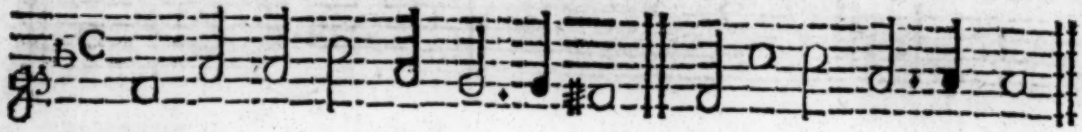




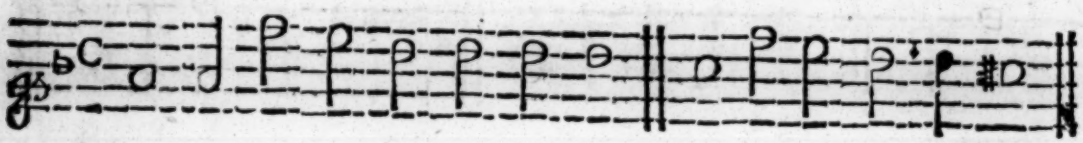


Lamentation, *By* W. P. Common Metre Double.

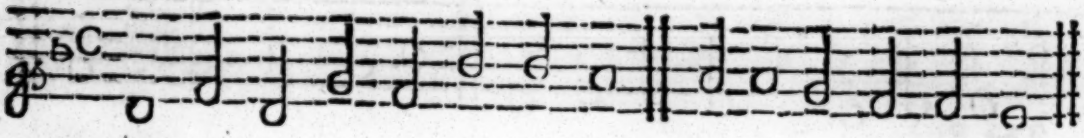
1ſt. Treble.



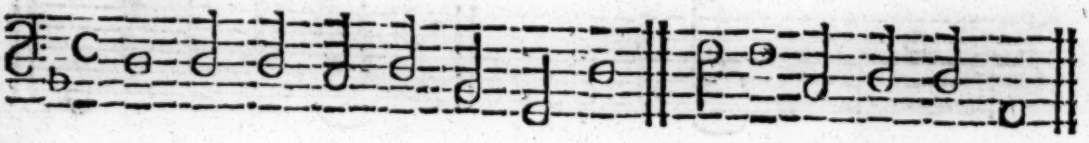
2d. Treble.

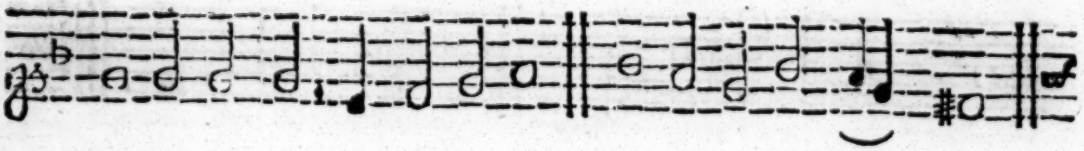


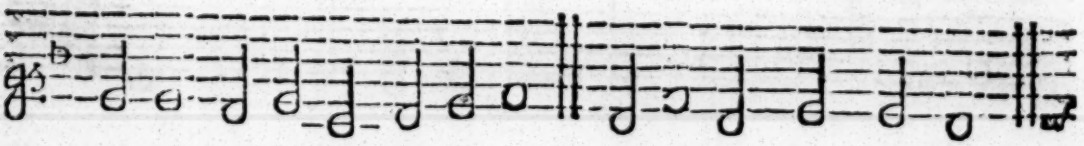
Tenor.



The Baſs.

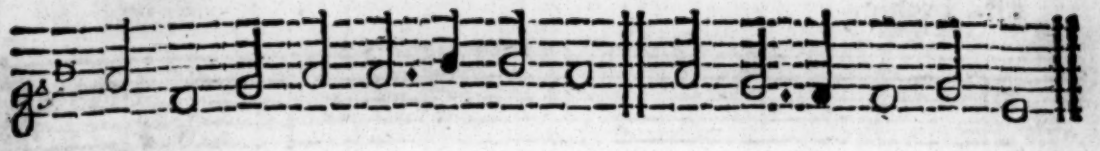




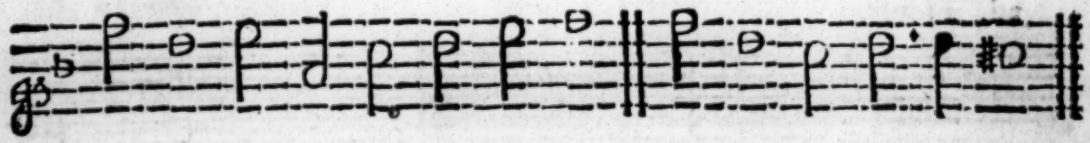


Common Metre Double.

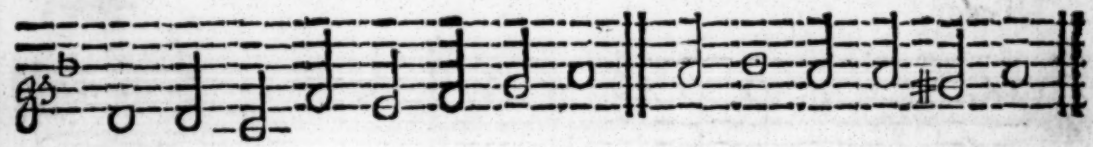
1ſt. Treble.



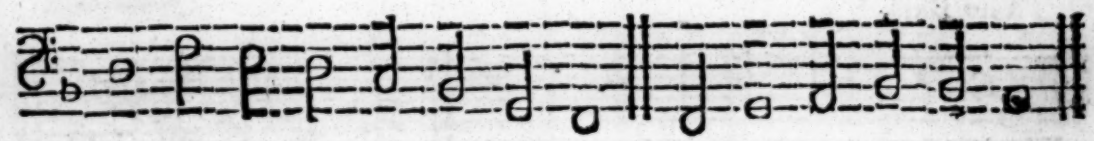
2d. Treble.

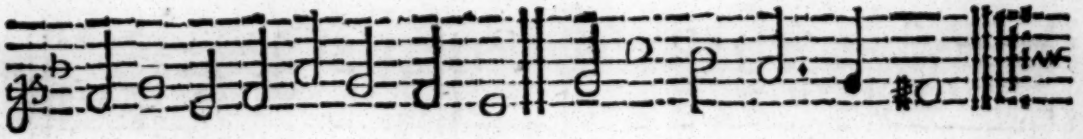


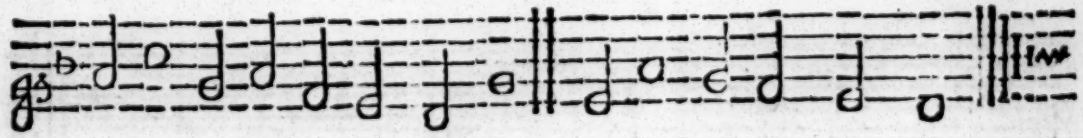
Tenor.

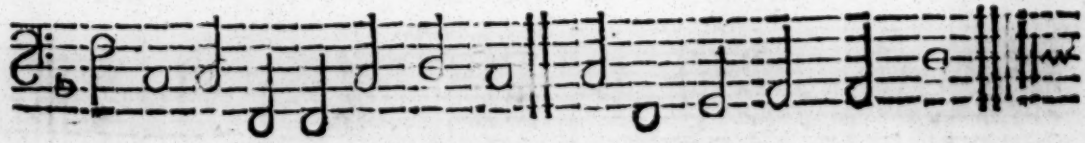


The Baſs.



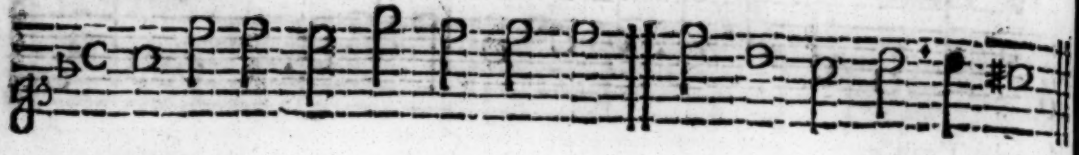




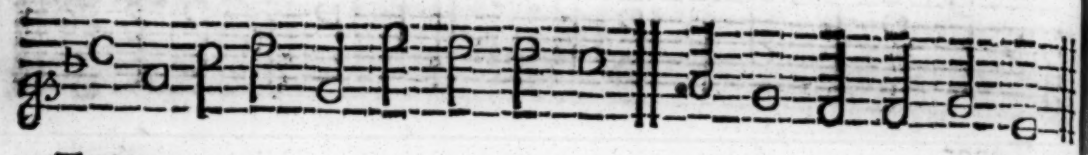


Quicunque Vult. Common Metre Double.

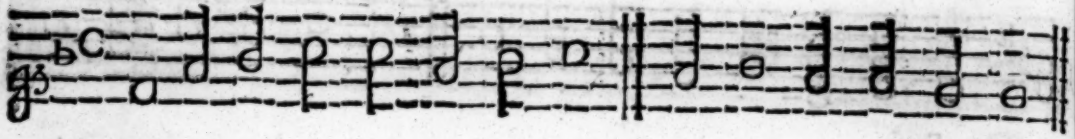
1ſt. Treble.



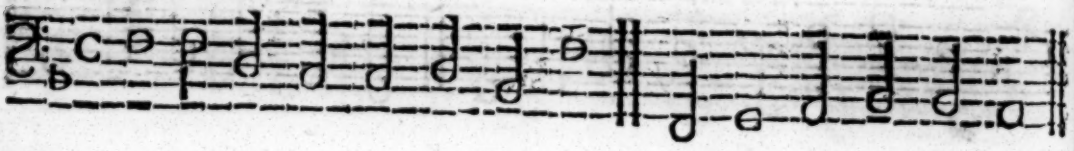
2d. Treble.

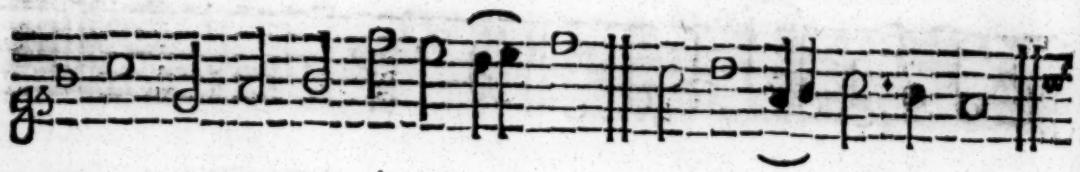


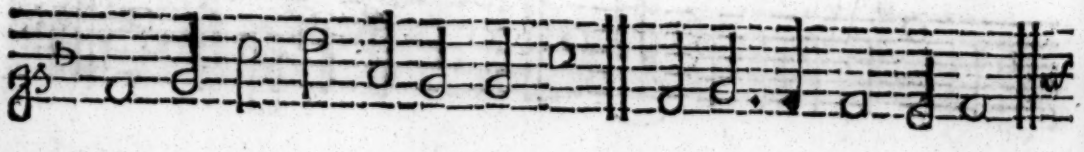
Tenor.

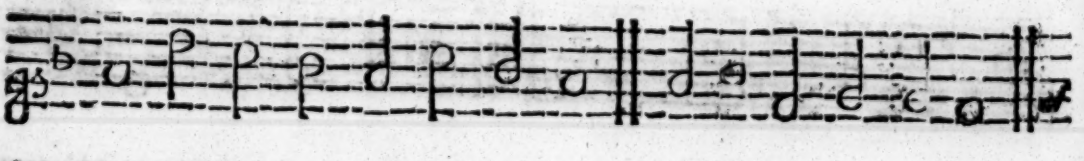


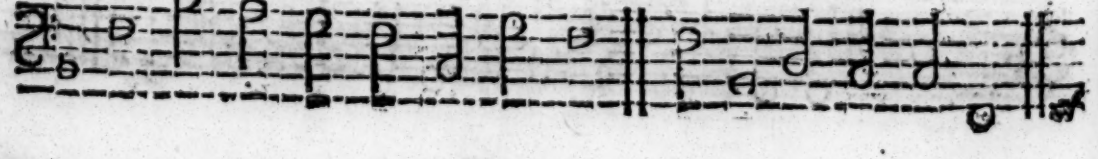
The Baſs.





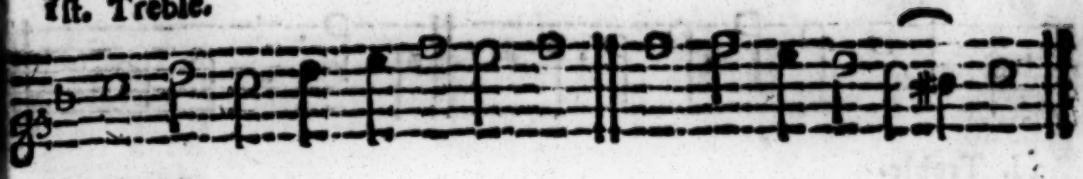






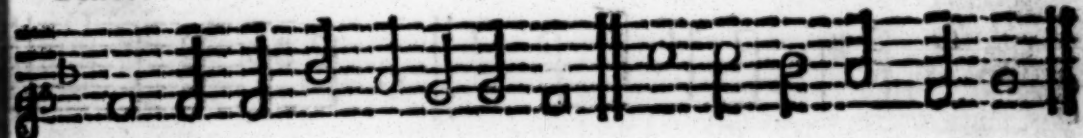
Commom Metre Double.

1st. Treble.

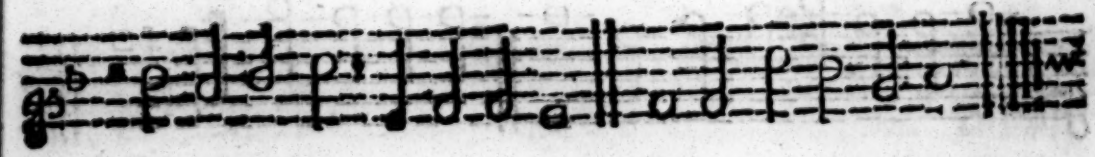


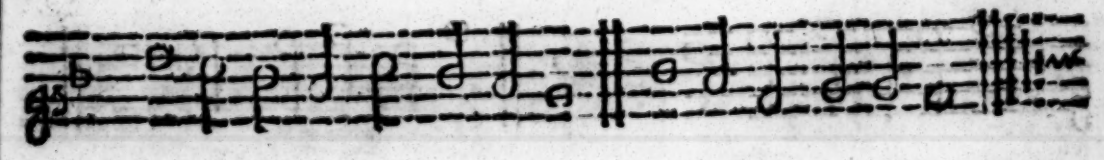
2d. Treble.

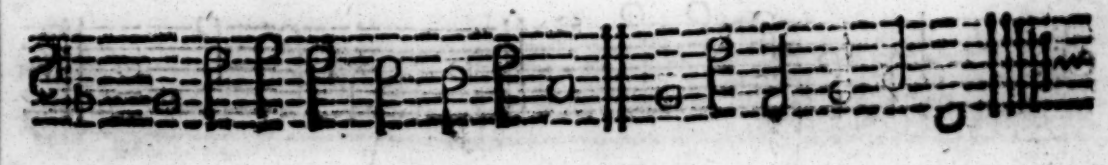
Tenor.



The Bass.

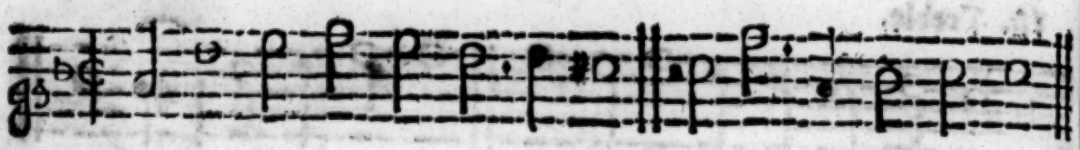






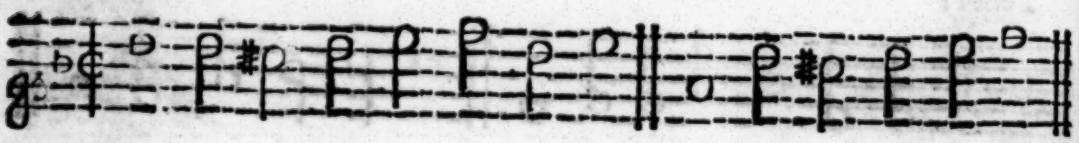
Veni Creator Tune. Common Metre Double.

1st. Treble.

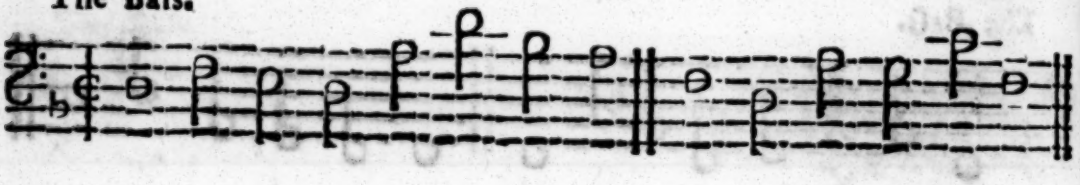


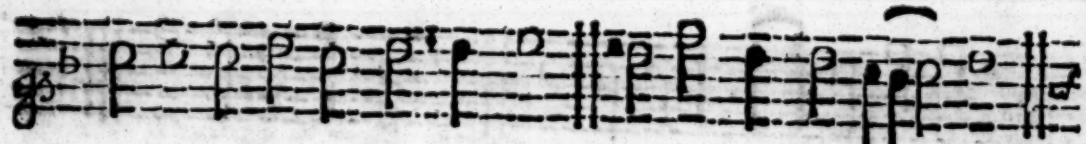
2d. Treble.

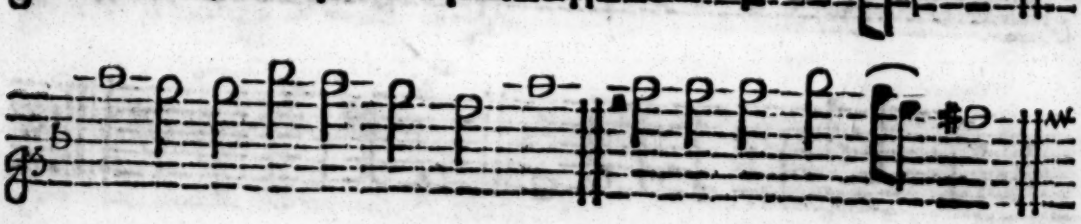
Tenor.

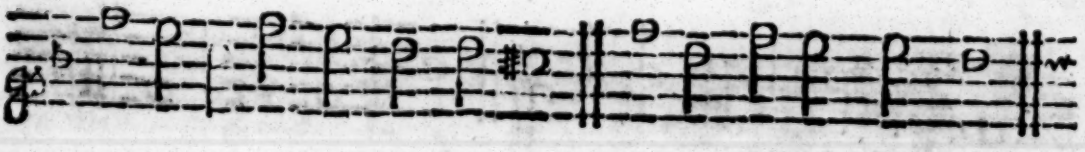


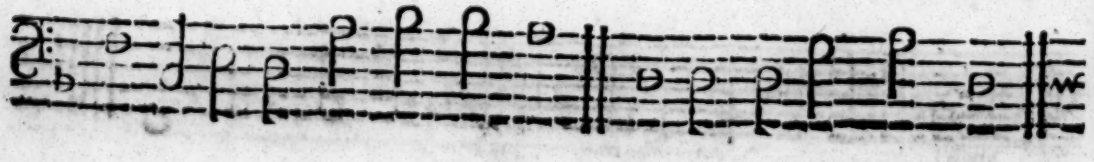
The Bass.





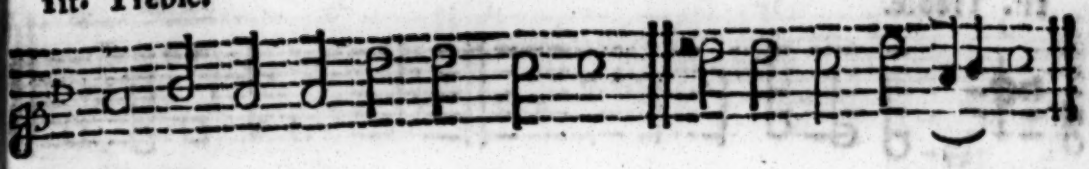






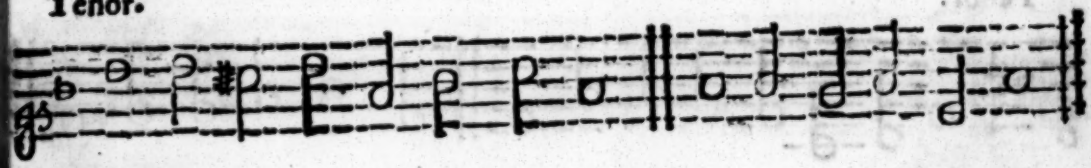
Common Metre Double.

1ſt. Treble.

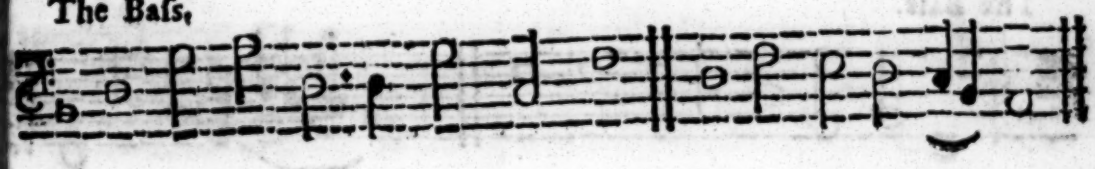


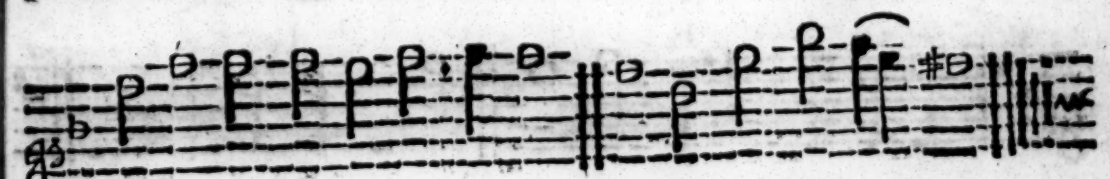
2d. Treble.

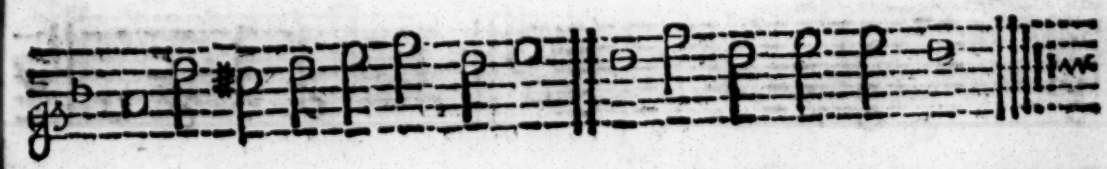
Tenor.

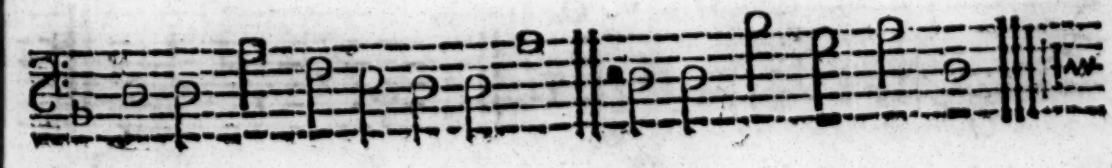


The Baſs.



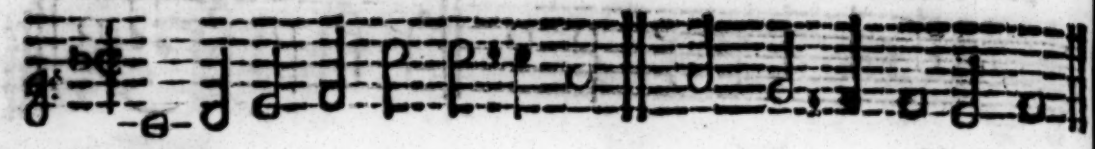






Benedictus Tune. Common Metre Double.

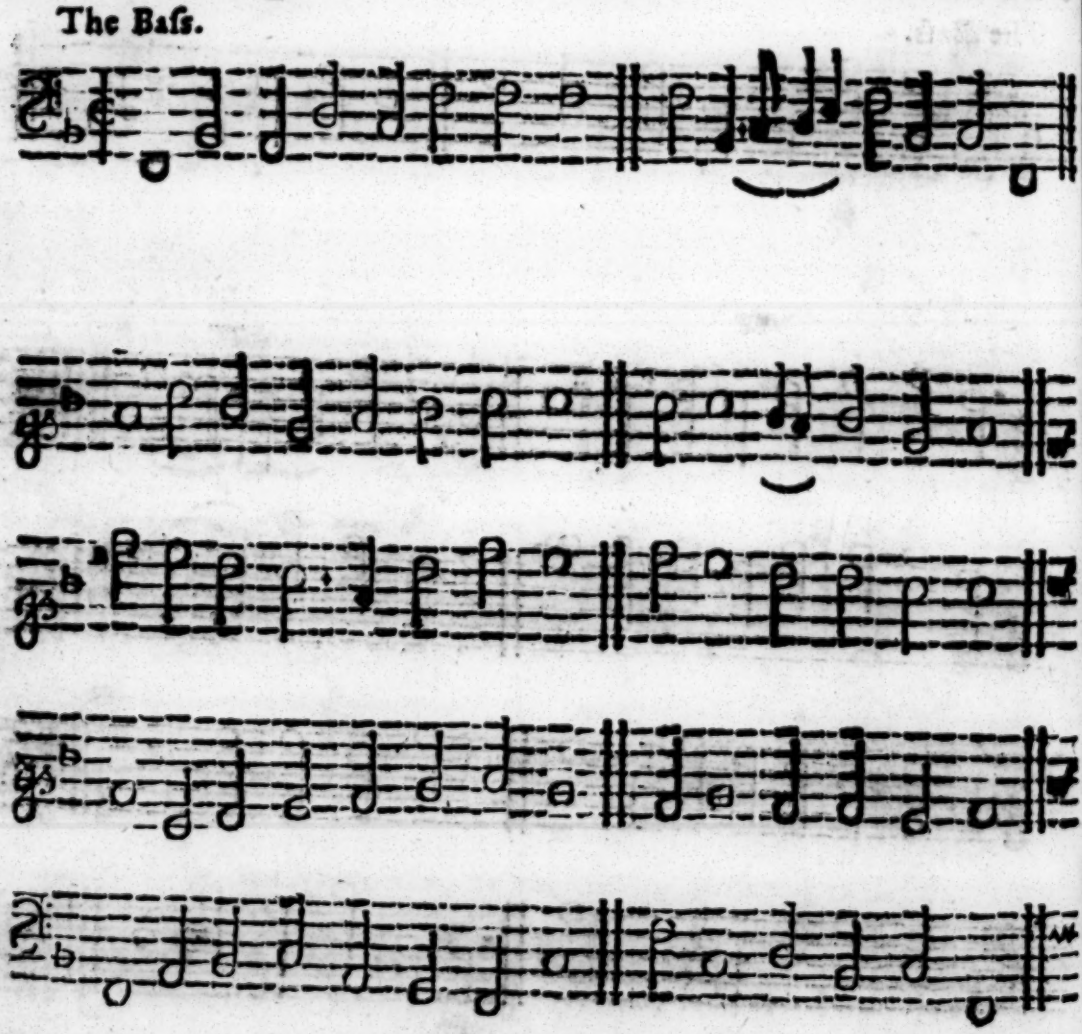
1st. Treble.



2d. Treble.

Tenor.

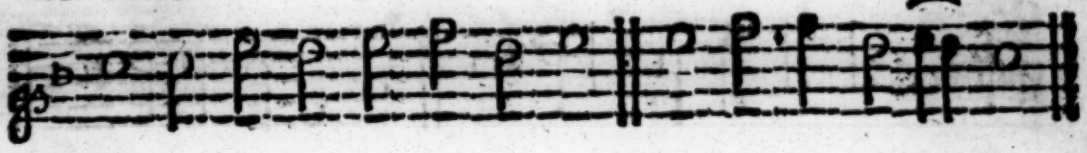
The Bass.



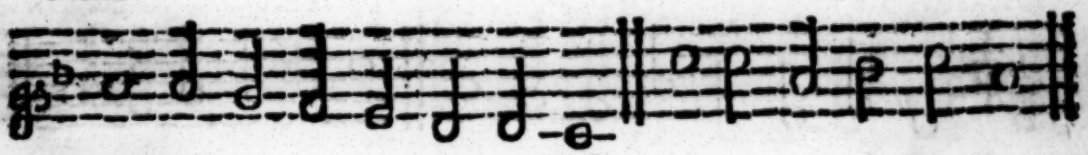
Common Metre Double.

1st. Treble.

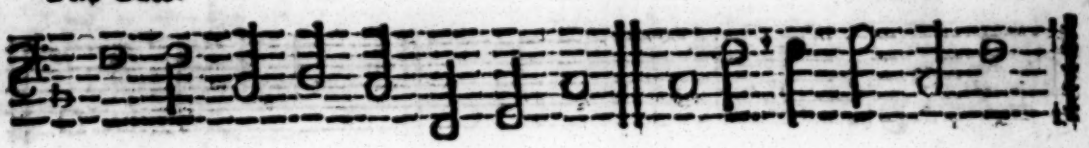
2d. Treble.

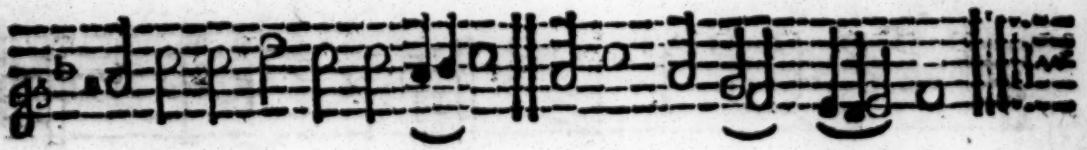


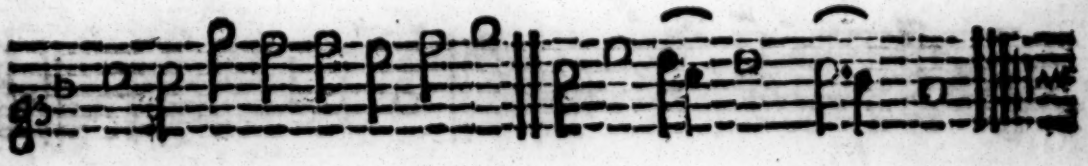
Tenor.

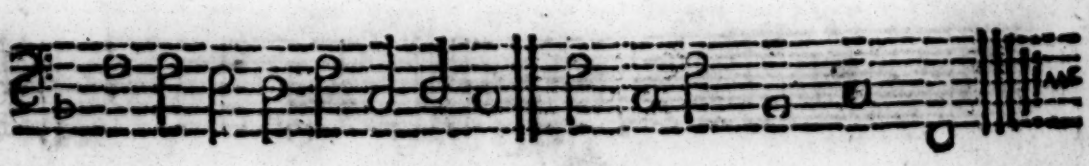


The Bass.



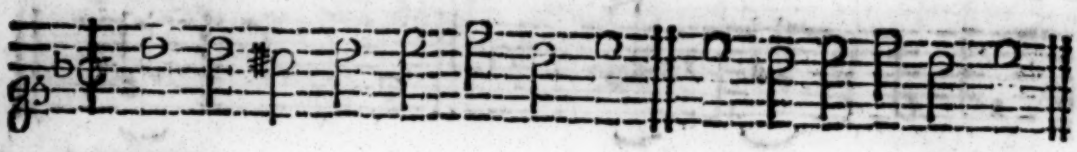




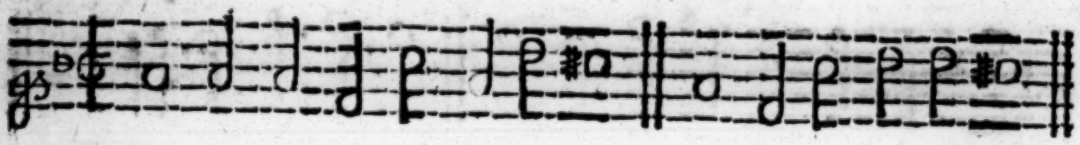


TE DEUM Tune, By J. P. Common Metre Double.

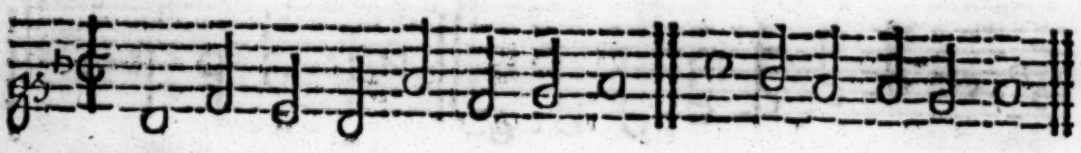
1st. Treble.



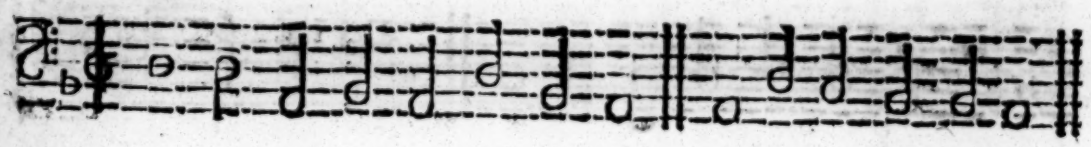
2d. Treble,

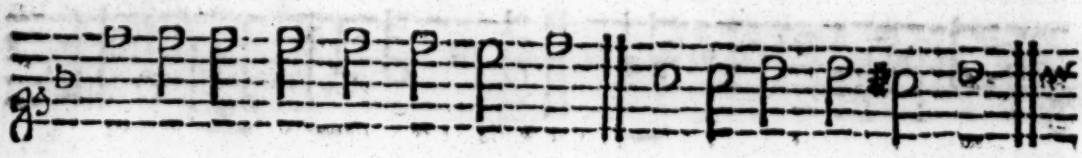


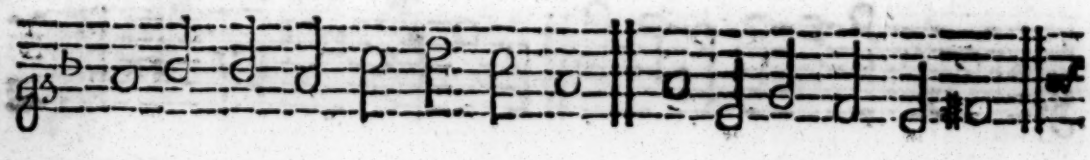
Tenor,

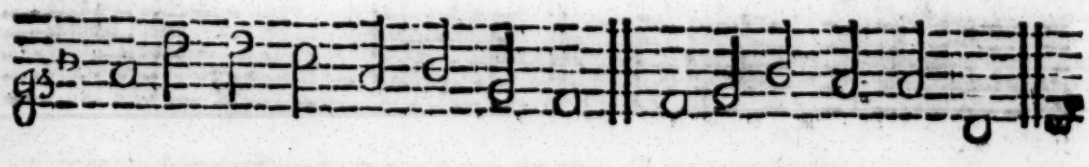


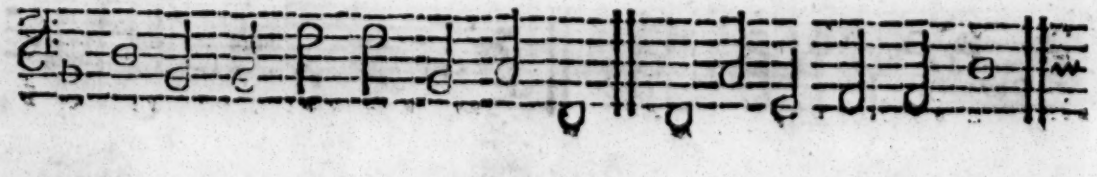
The Baſs.





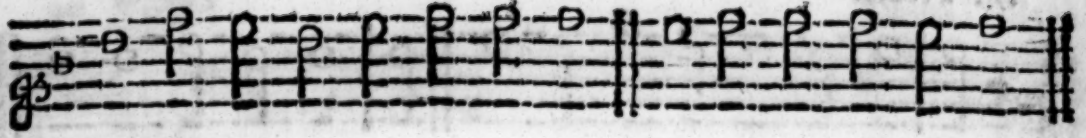




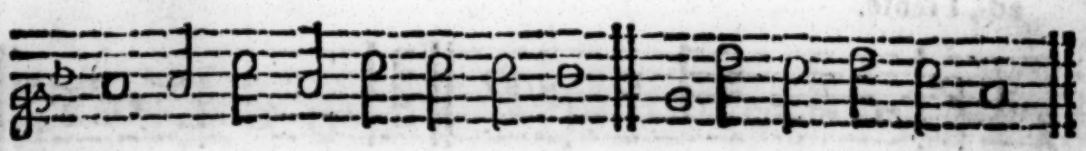


Common Metre Double.

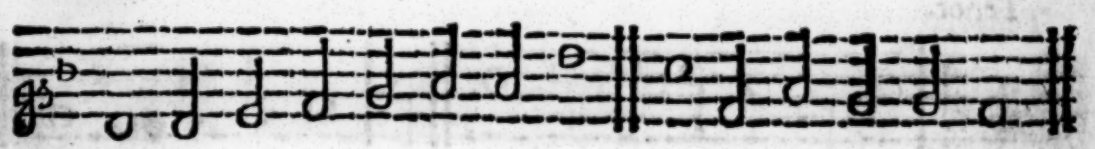
1ſt. Treble.



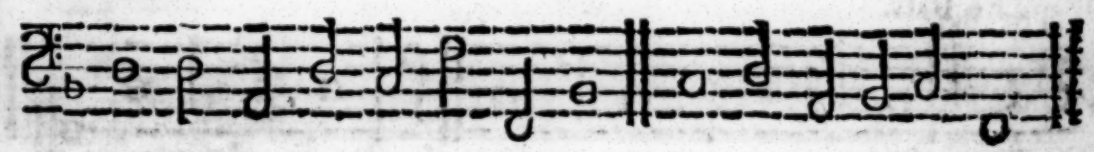
2d. Treble.

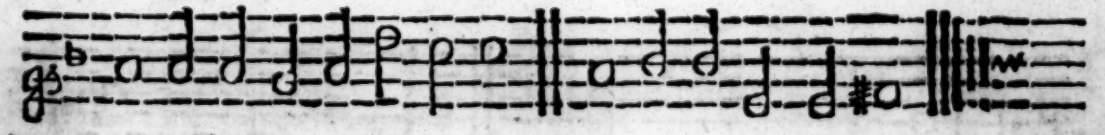


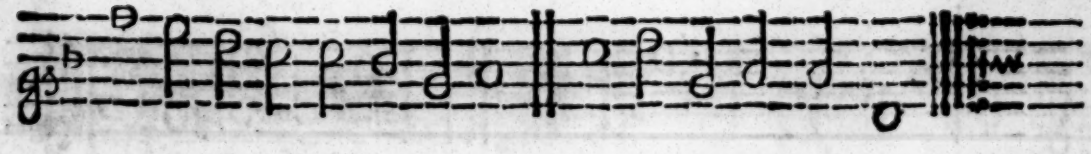
Tenor.



The Baſs.

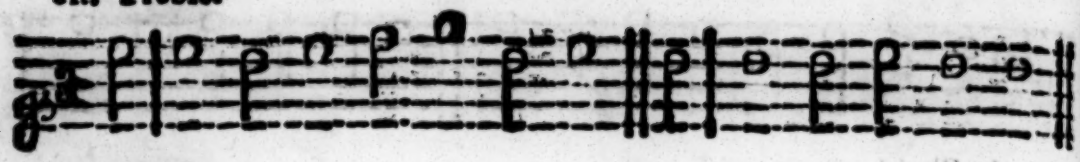




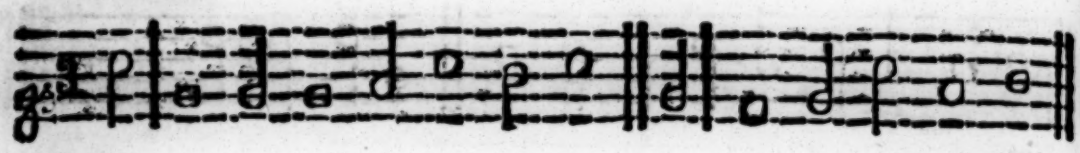


Nunc Dimittis Tune. Common Metre Double.

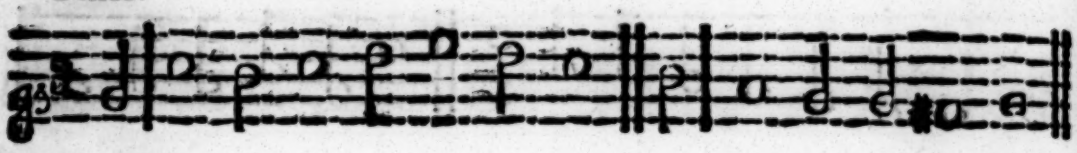
1st. Treble.



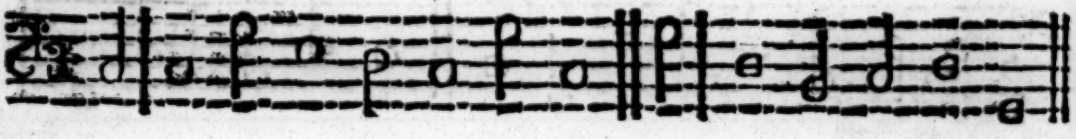
2d. Treble.

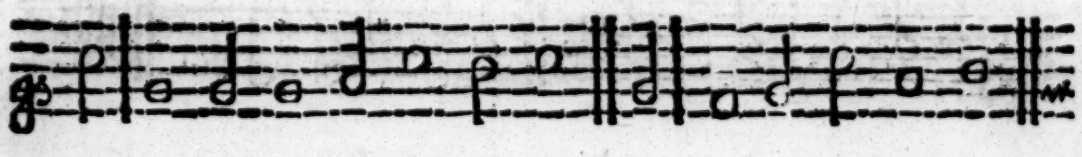


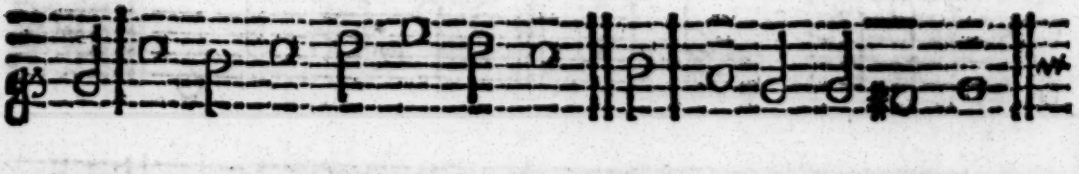
Tenor.

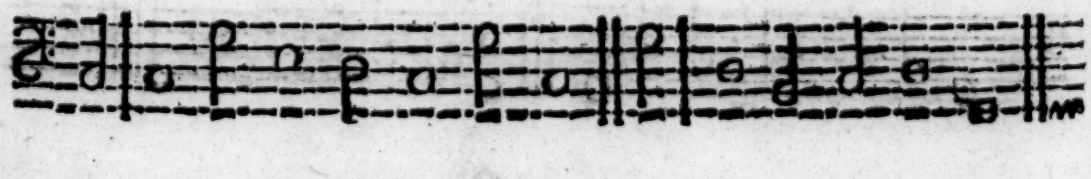


The Bass.



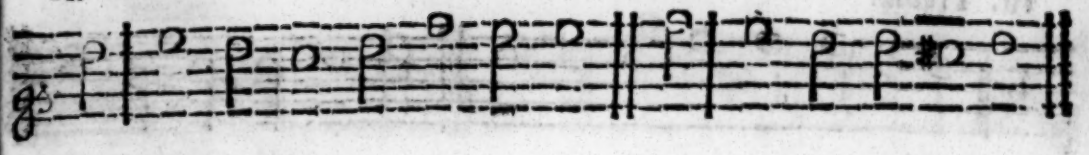




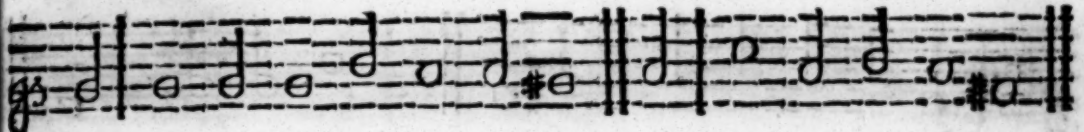


Common Metre Double.

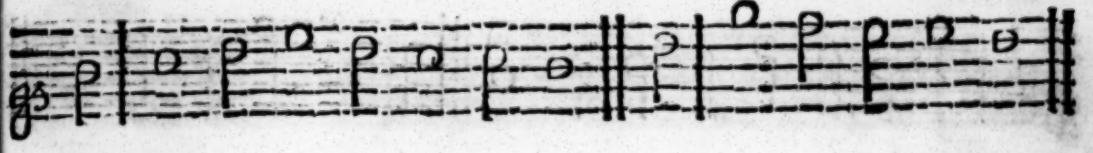
1ſt. Treble.



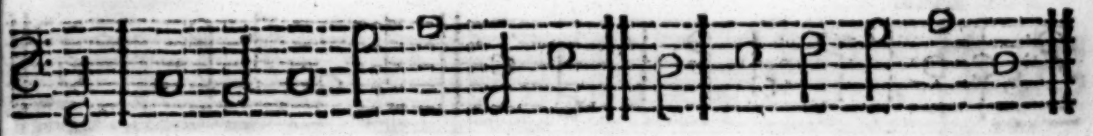
2d. Treble.

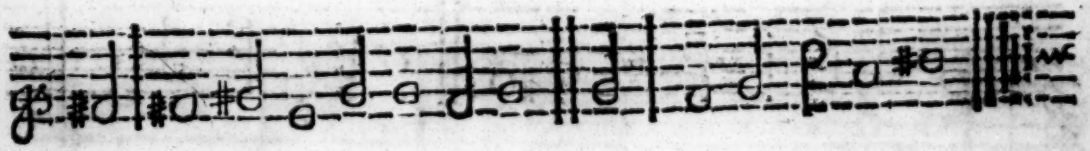


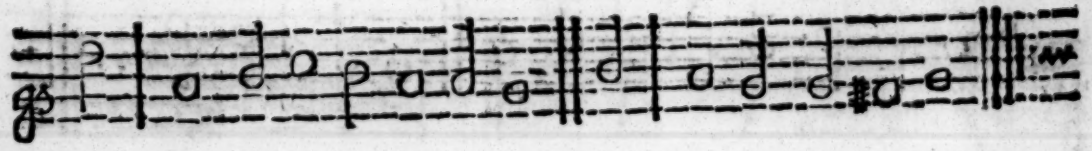
Tenor.

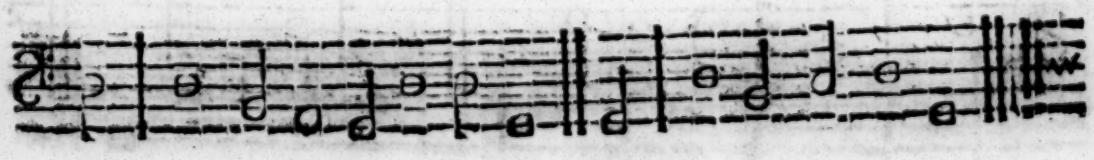


The Baſs.



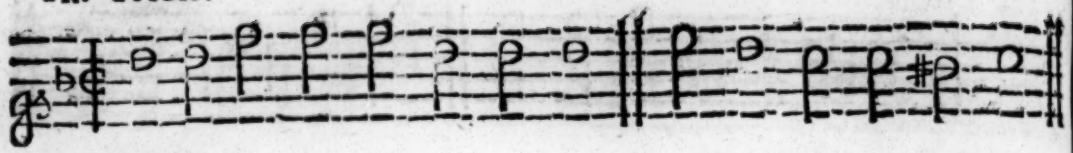




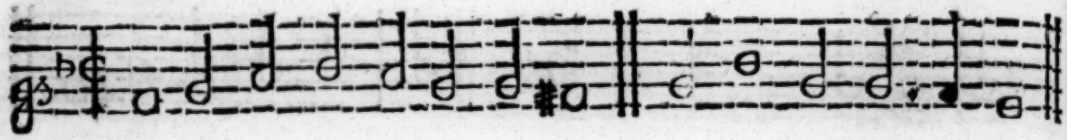


Magnificat. Common Metre Double.

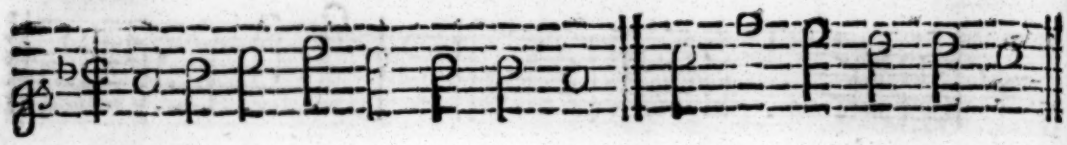
1st. Treble.



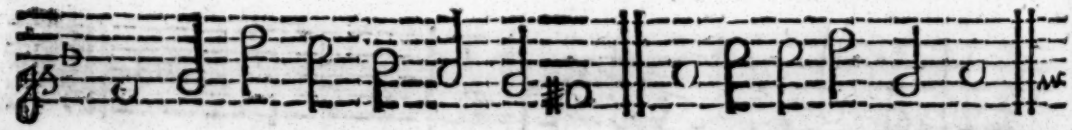
2d. Treble.

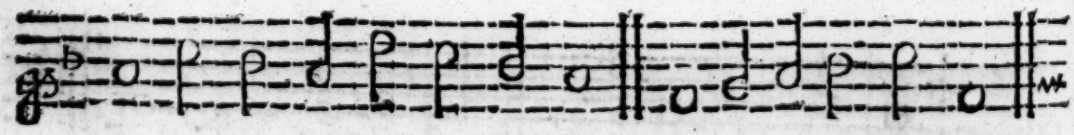


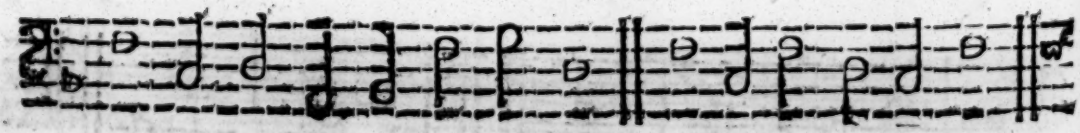
Tenor.



The Bass.

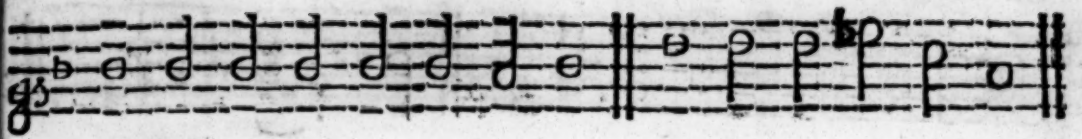






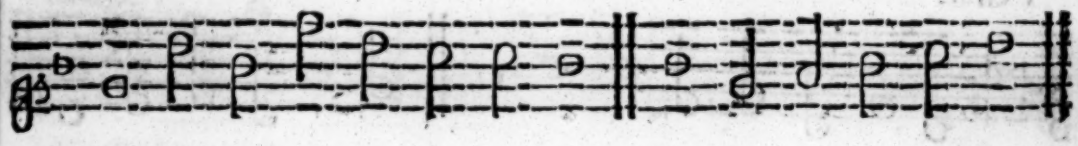
Common Metre Double.

1st. Treble.

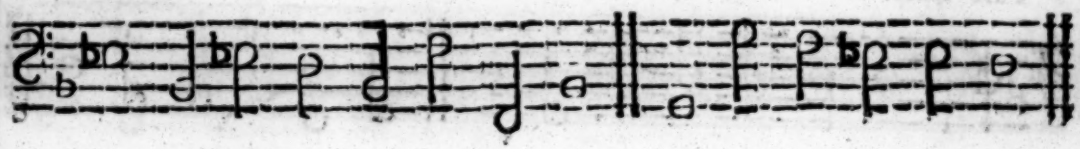


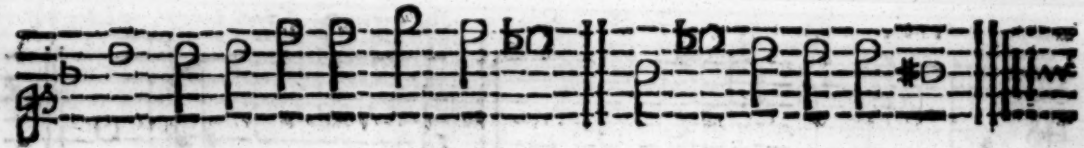
2d. Treble.

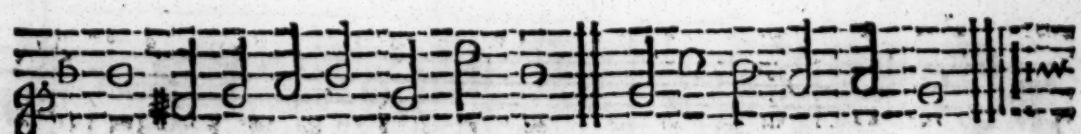
Tenor.

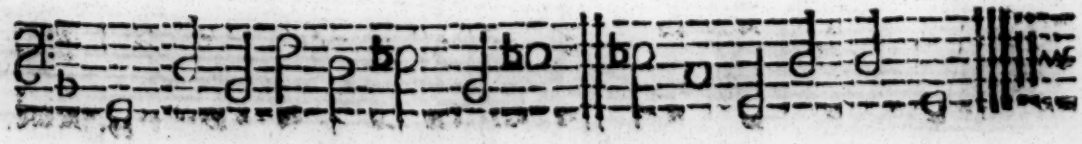


The Bass.



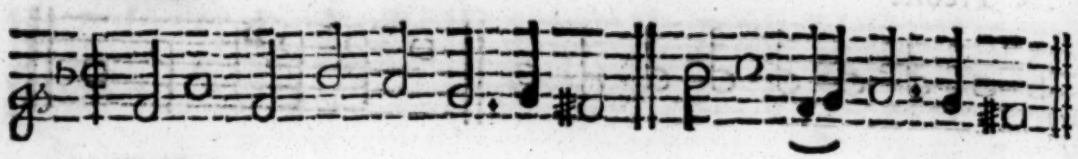




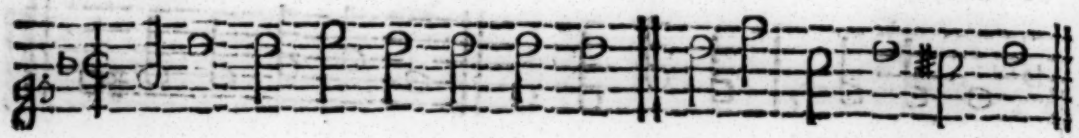


Pſalm the 1ſt. *Old Tune.* Common Metre Double.

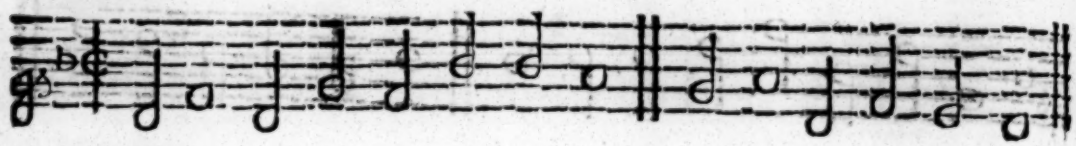
1ſt. Treble.



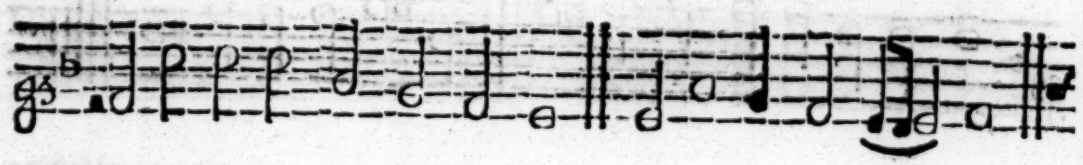
2d. Treble.

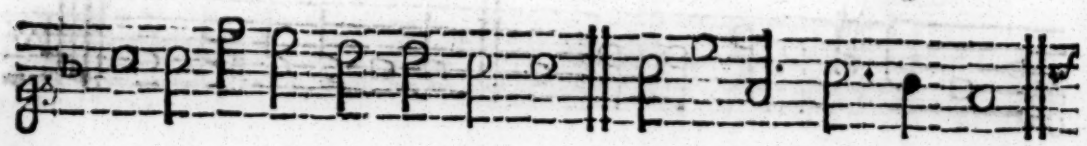


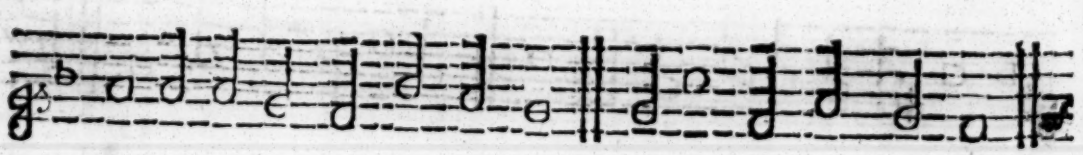
Tenor.

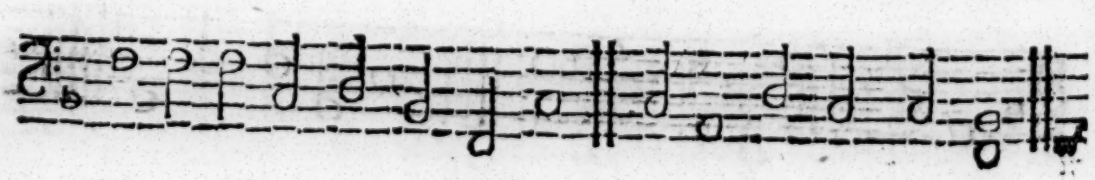


The Baſs.





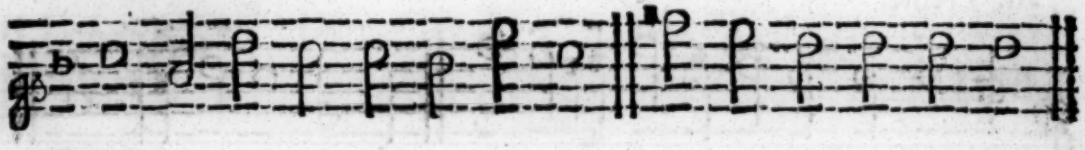




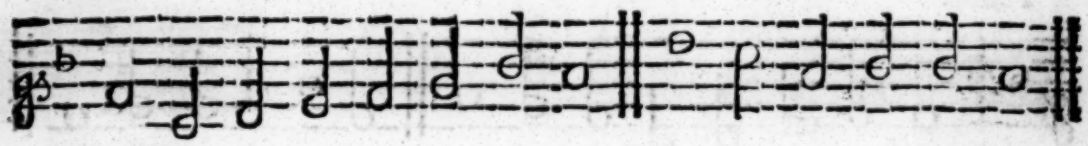
Common Metre Double.

1ſt. Treble.

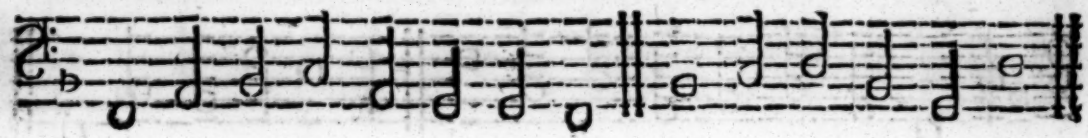
2d. Treble.

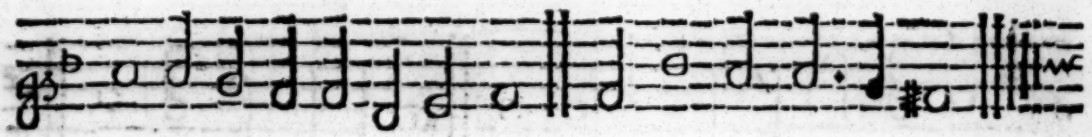


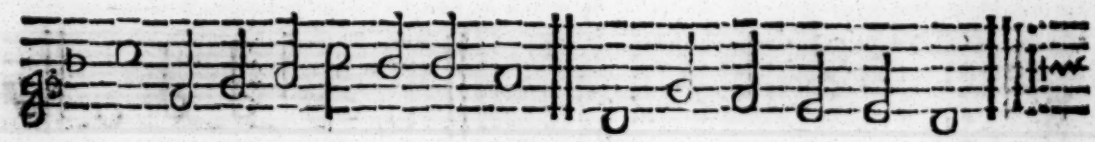
Tenor.



The Baſs.

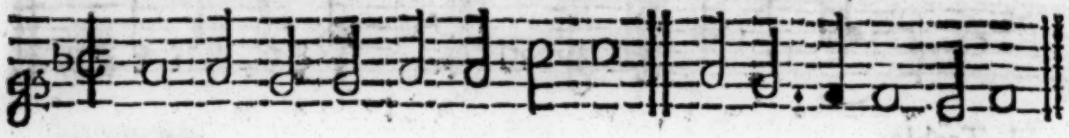






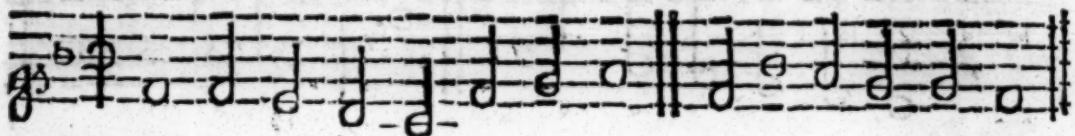
Pſalm the 3d. *Old Tune.* Common Metre Double.

1ſt. Treble.

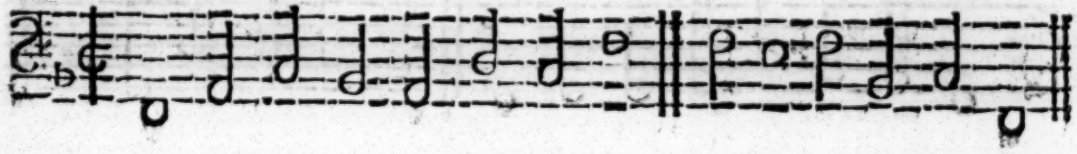


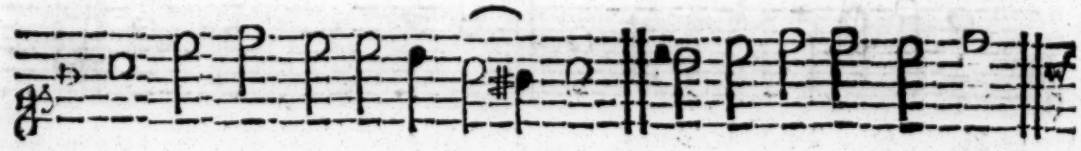
2d. Treble.

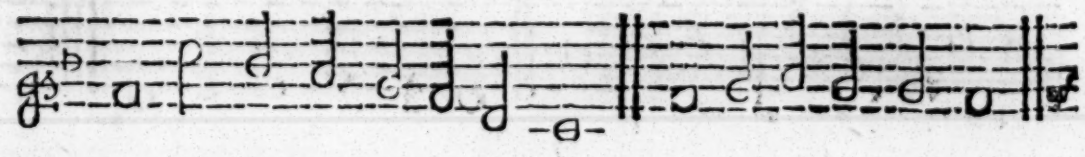
Tenor.

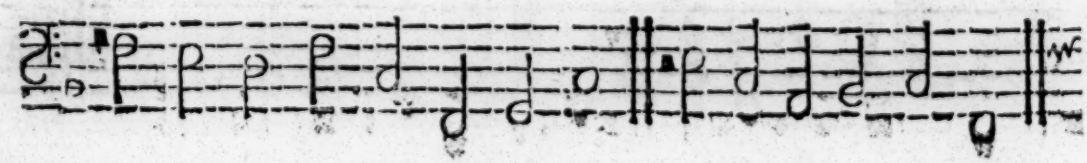


The Baſs.



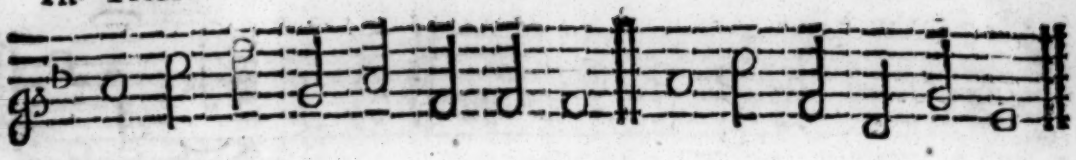




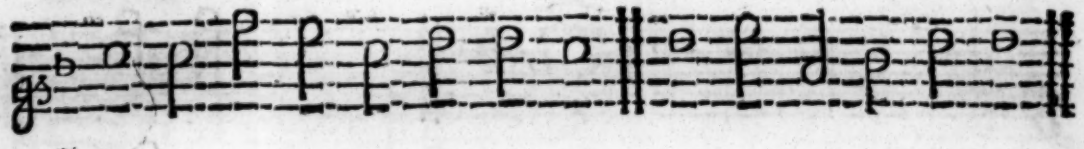


Common Metre Double.

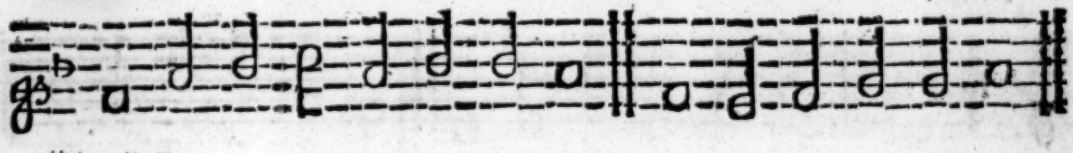
1st. Treble.



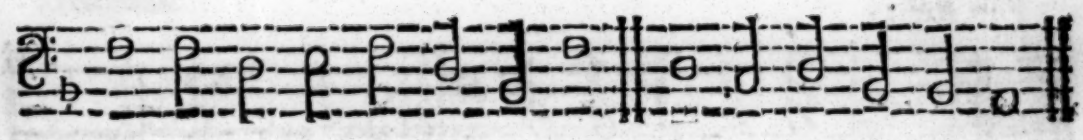
2d. Treble.

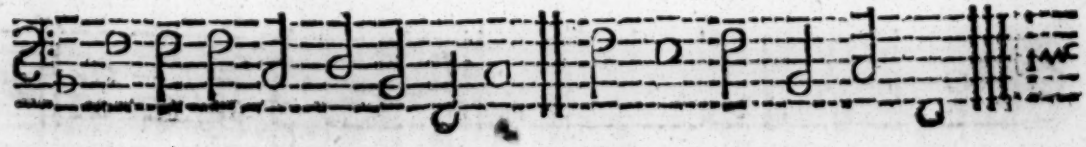


Tenor.



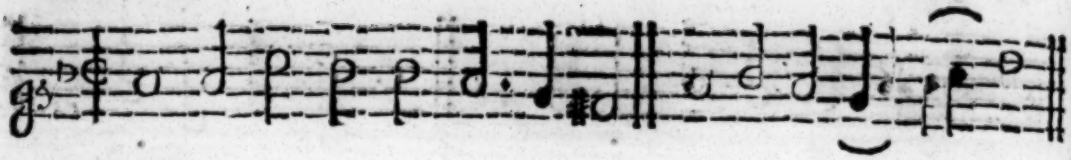
The Bass.



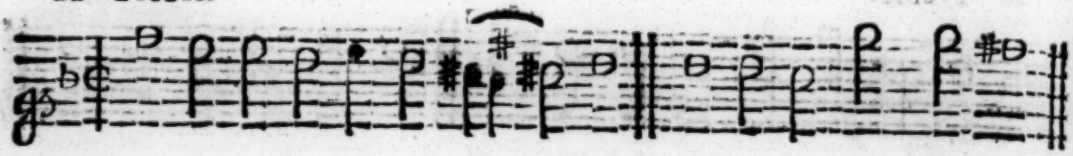


The 6th *Pſalm Tune.* Common Metre Double.

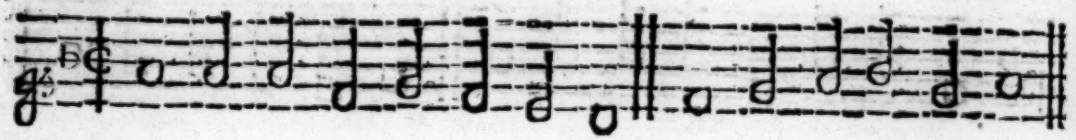
1ſt. Treble.



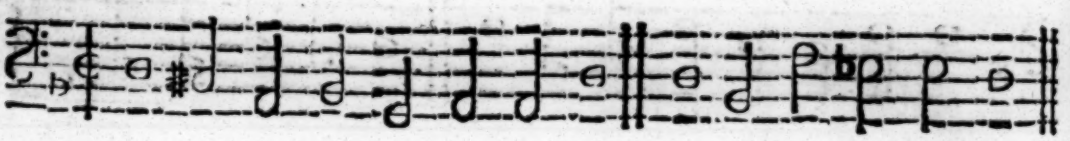
2d. Treble.

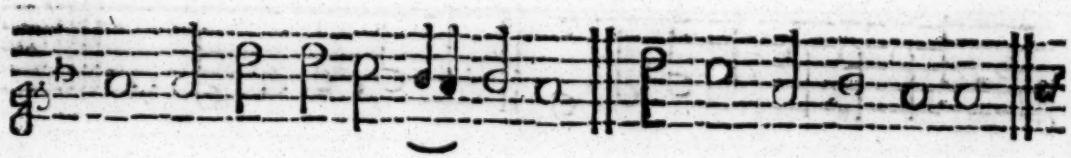


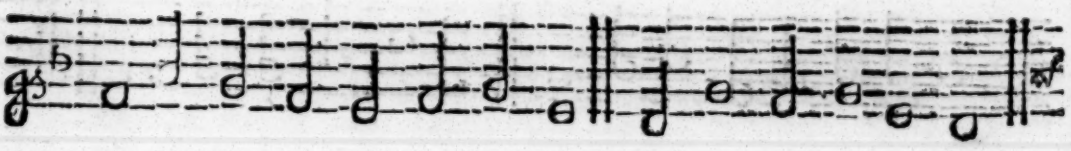
Tenor.

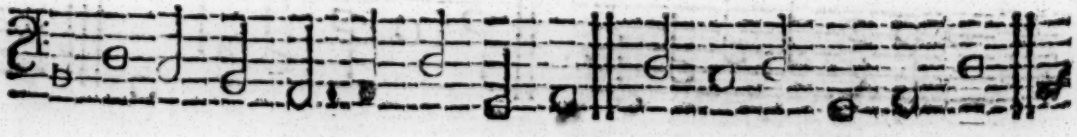


The Baſs.



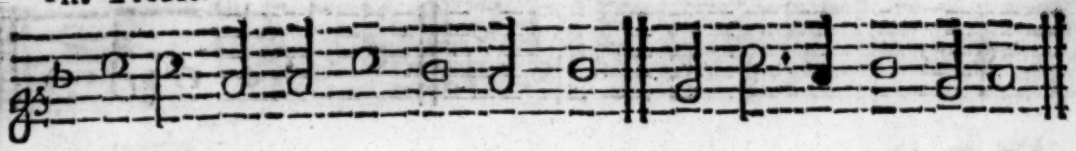




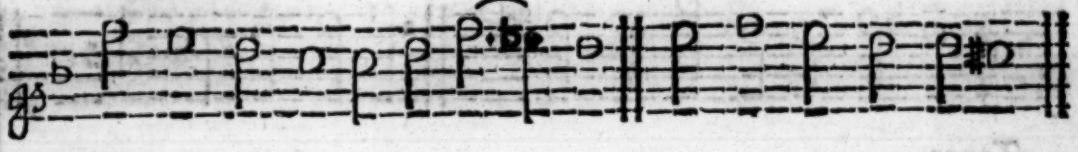


Commom Metre Double.

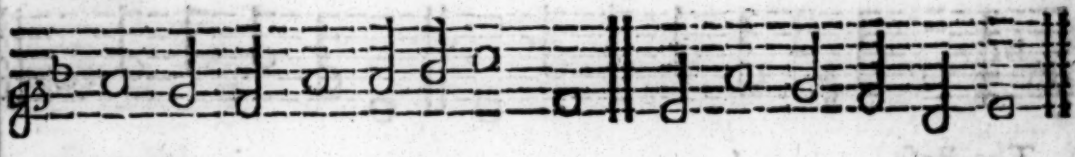
1ſt. Treble.



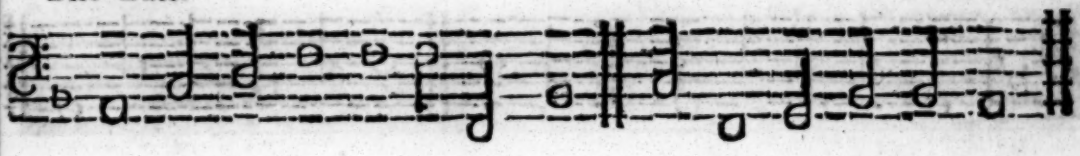
2d. Treble.

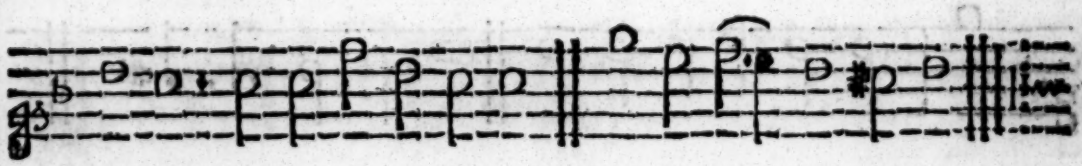


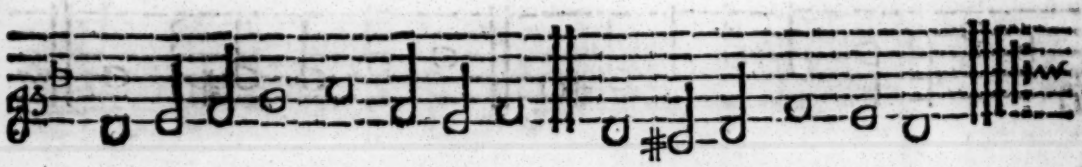
Tenor.

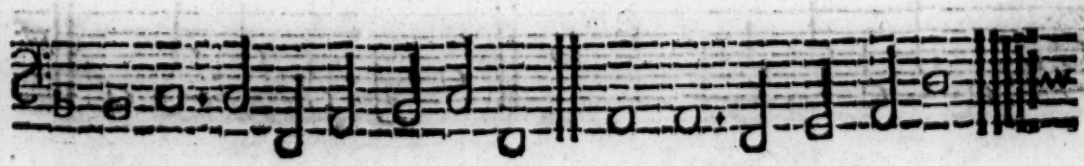


The Baſs.



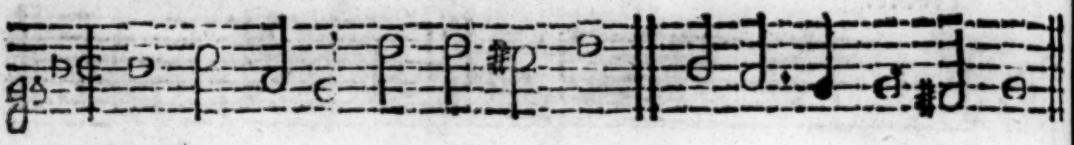




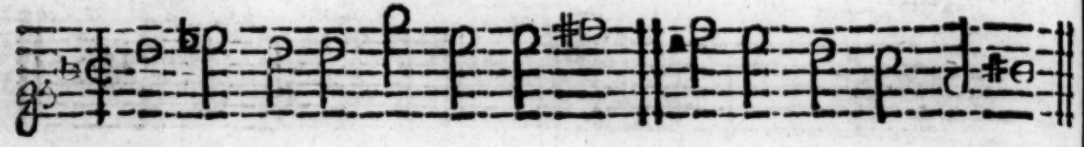


The Old 18th. *Pſalm Tune.* Common Metre Double.

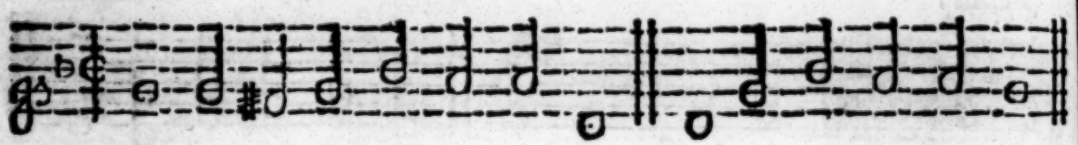
1ſt. Treble.



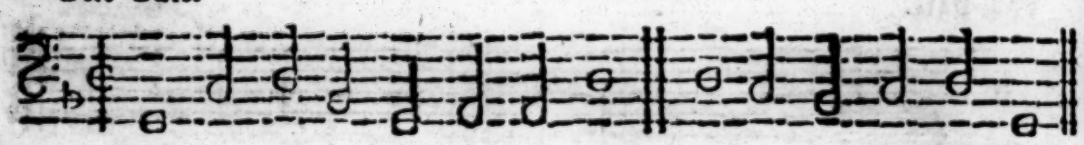
2d. Treble.

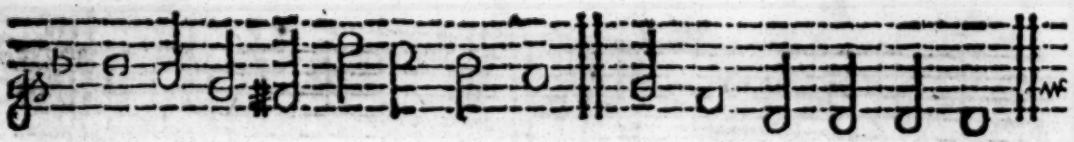


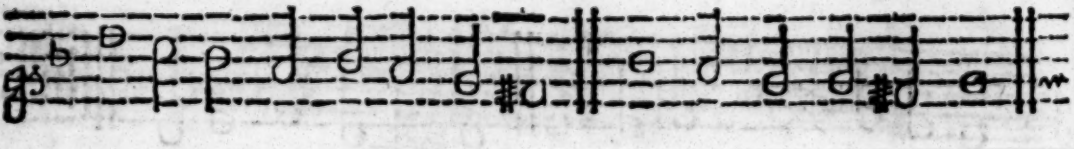
Tenor.

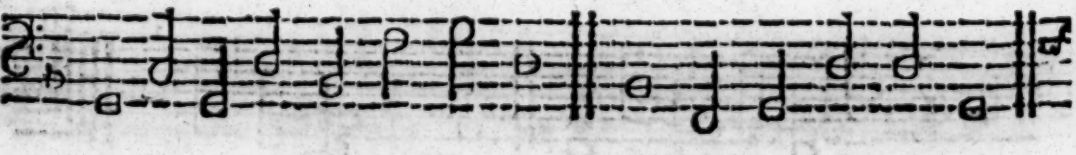


The Baſs.



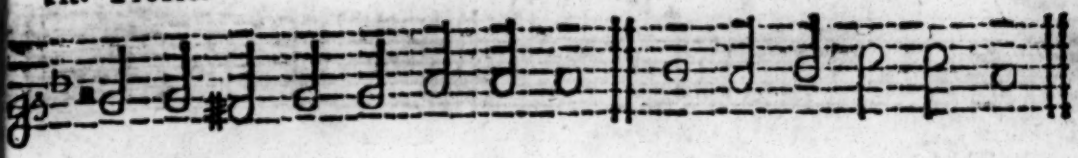




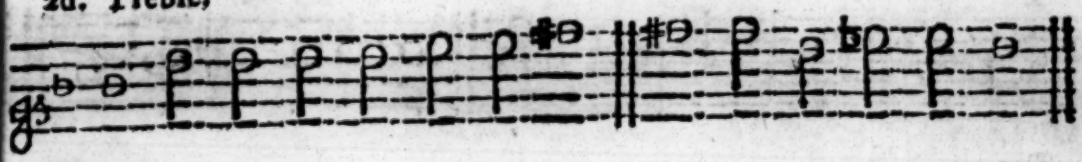


Common Metre Double.

1ſt. Treble.

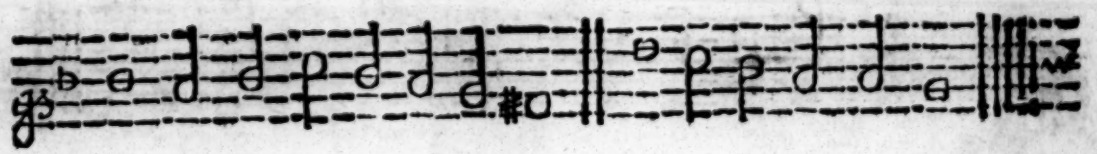


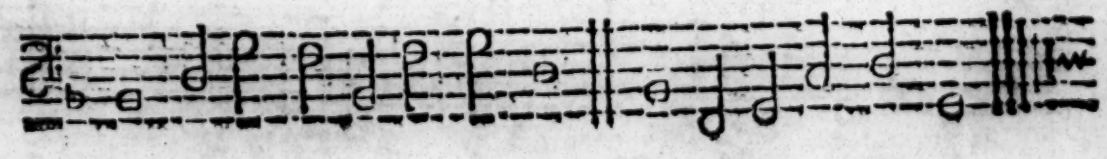
2d. Treble,



Tenor.

The Baſs.

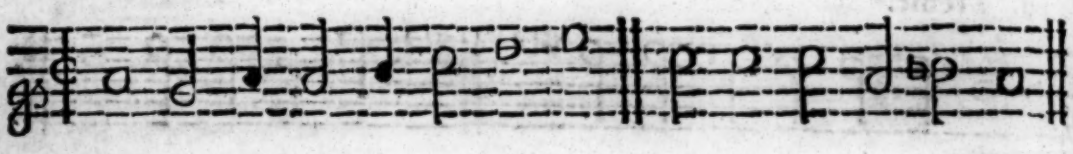




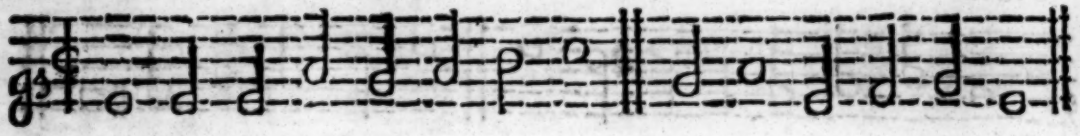
The Old 21 Pſalm Tune. Common Metre Double.

1ſt. Treble.

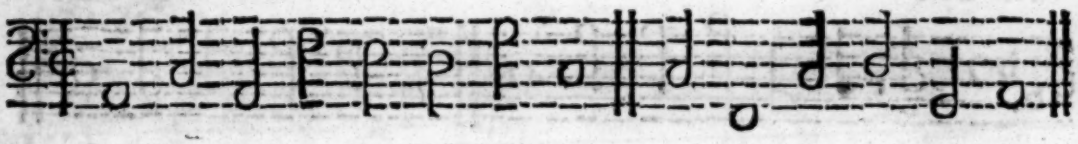
2d. Treble.

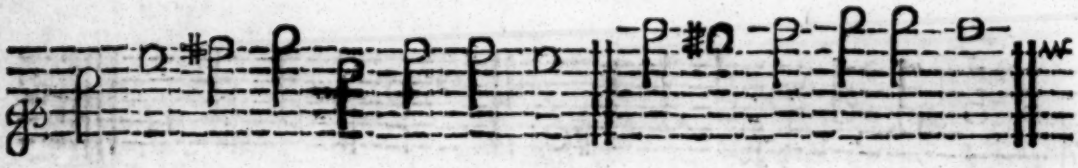


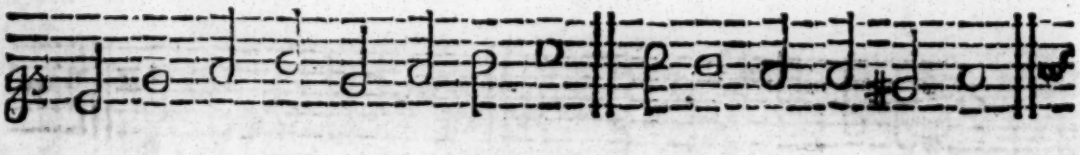
Tenor.

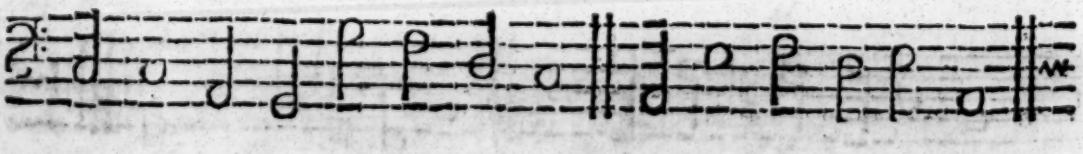


The Baſs.





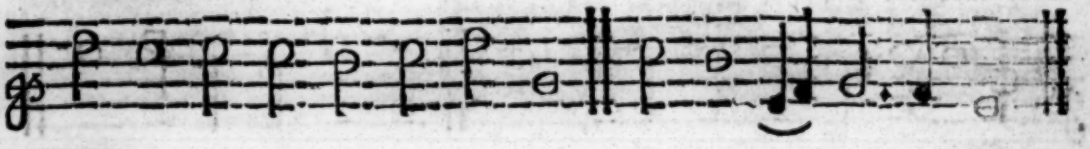




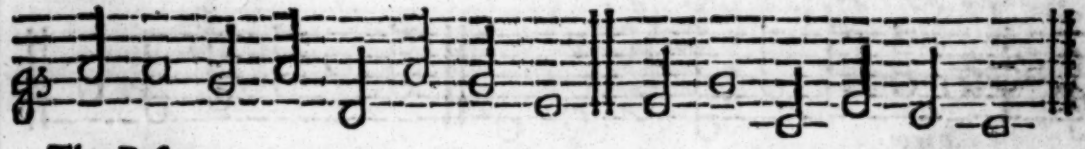
Common Metre Double.

1st. Treble.

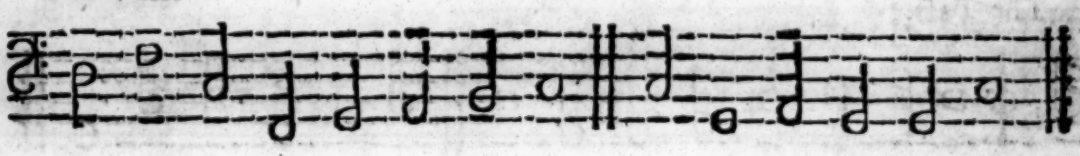
2d. Treble.

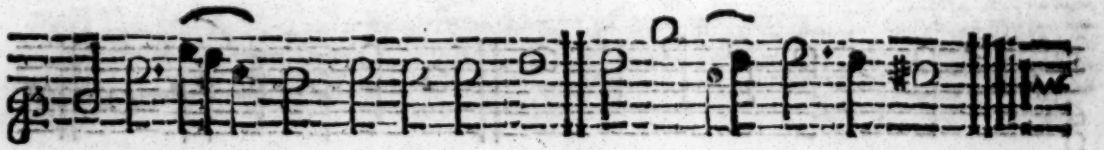


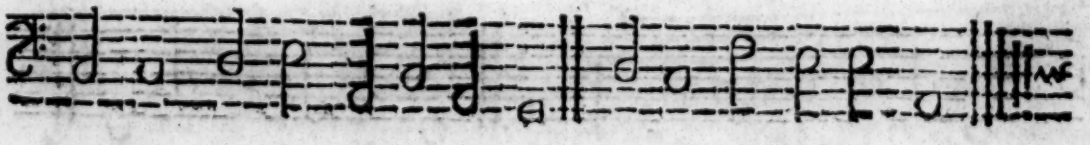
Tenor.



The Baſs.

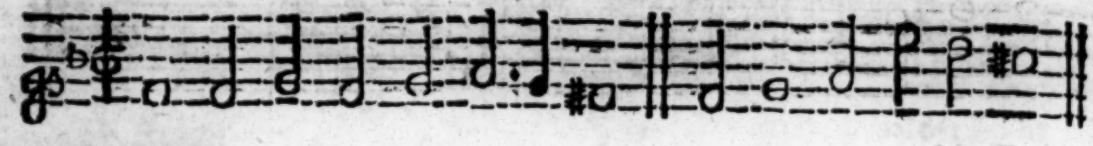




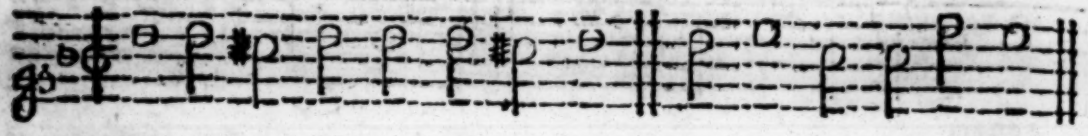


The 30th. *Pſalm Tune, Proper.* Common Metre Double.

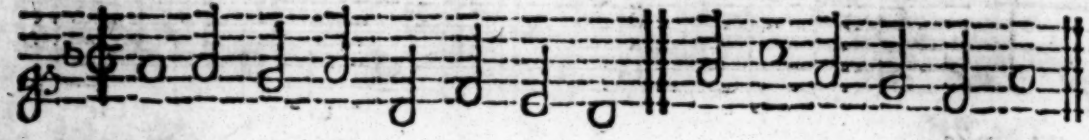
1ſt. Treble,



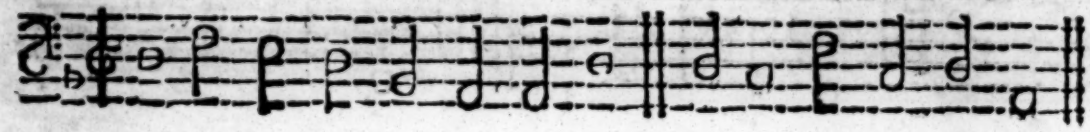
2d. Treble,

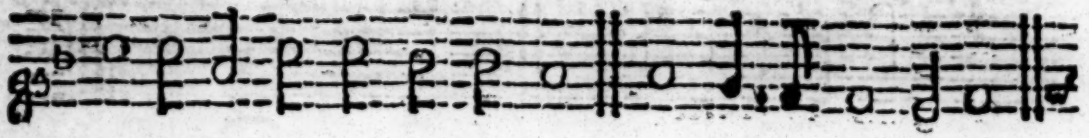


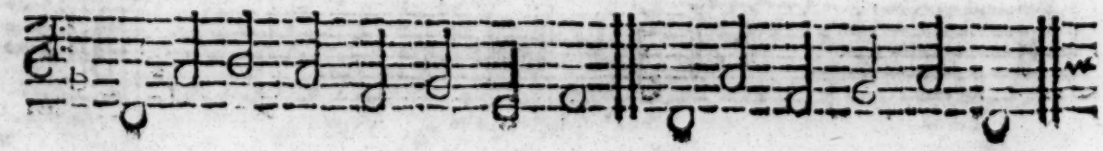
Tenor.



The Baſs.

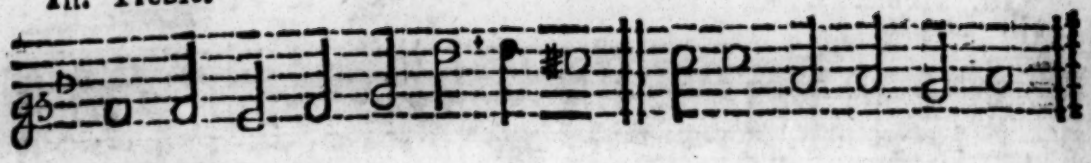




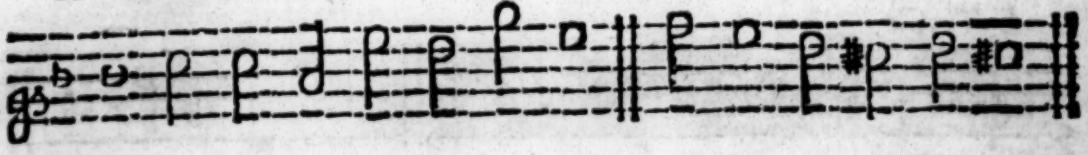


Common Metre Double.

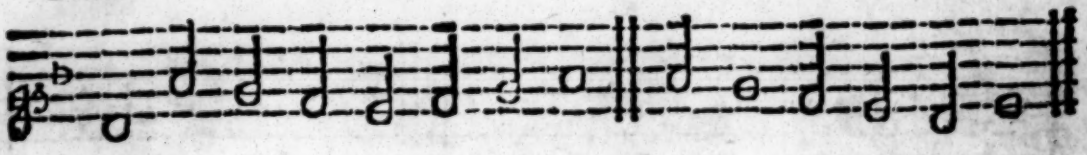
1ſt. Treble.



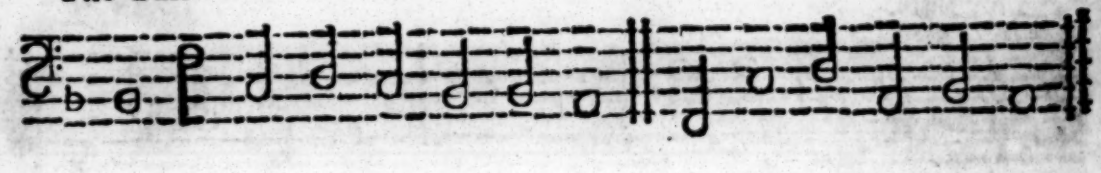
2d. Treble.

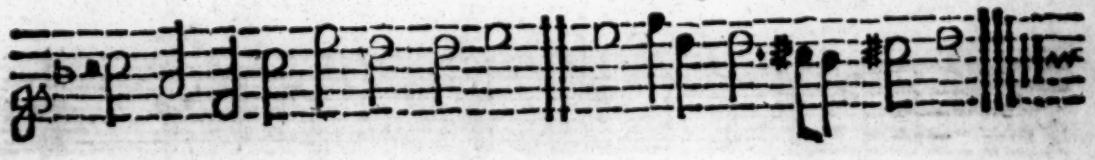


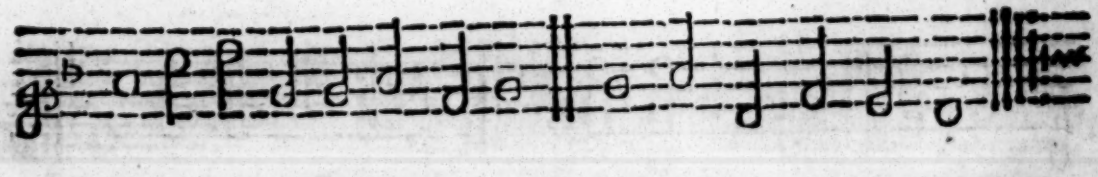
Tenor.

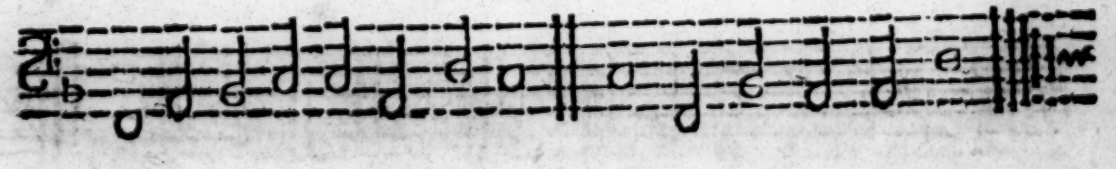


The Baſs.



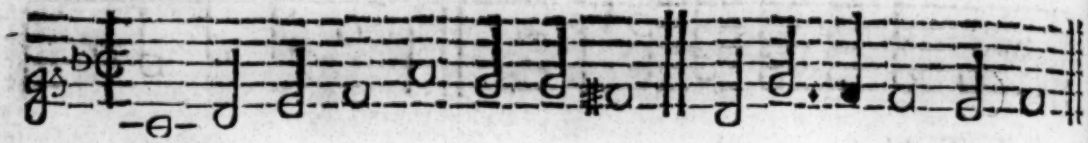




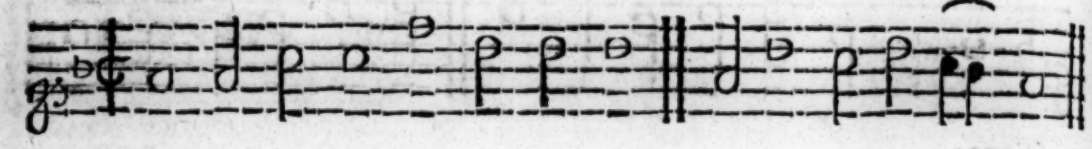


The 38th. *Pſalm Tune.* Common Metre Double.

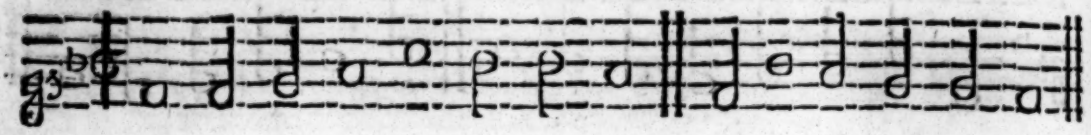
1ſt. Treble.



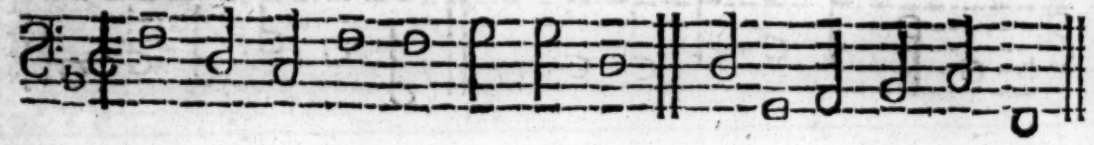
2d. Treble.

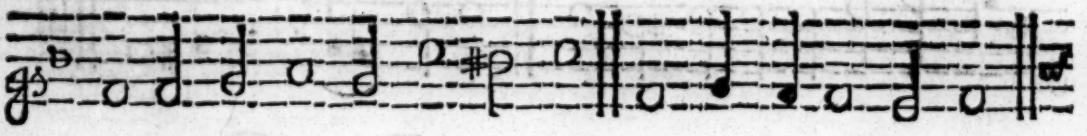


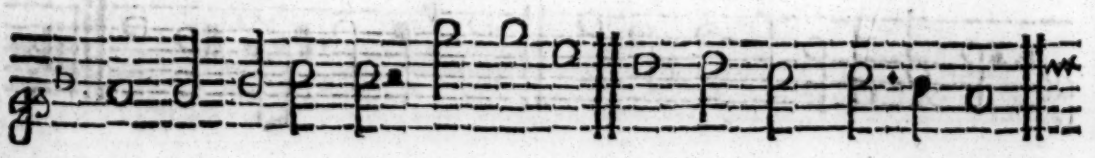
Tenor.

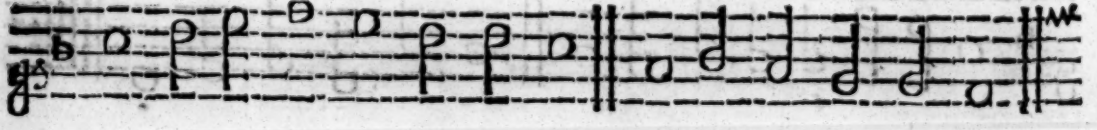


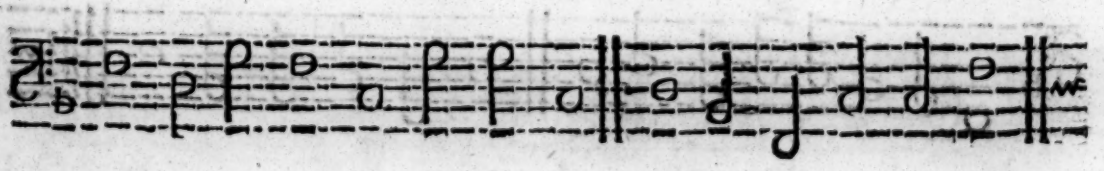
The Baſs.





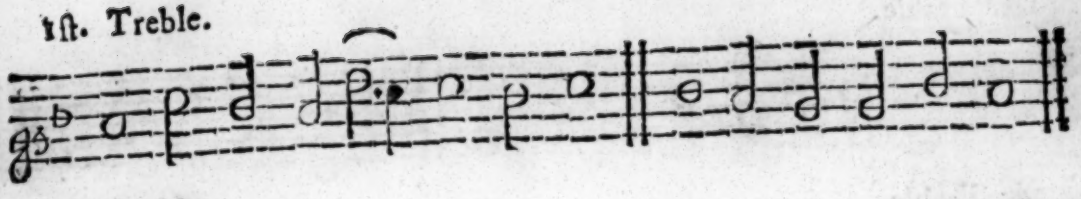




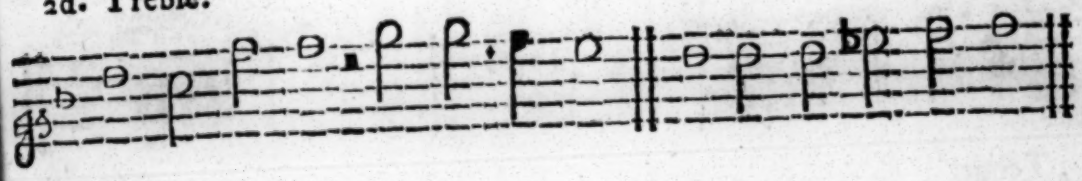


Common Metre Double.

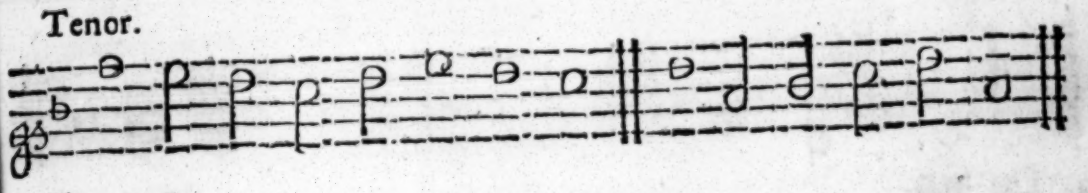
1ſt. Treble.



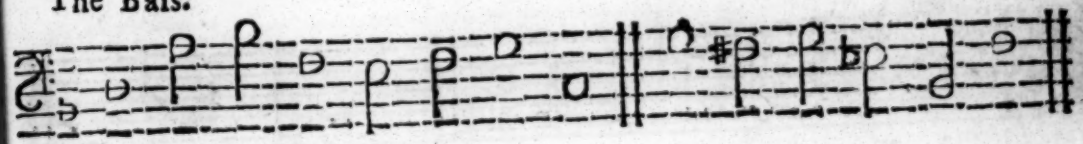
2d. Treble.

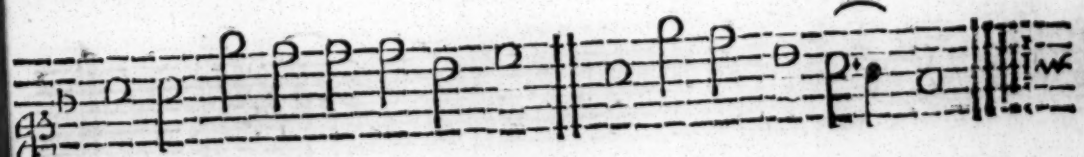


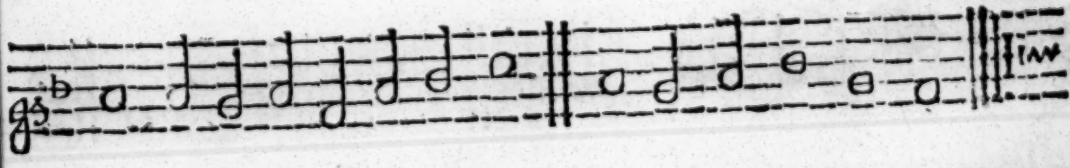
Tenor.

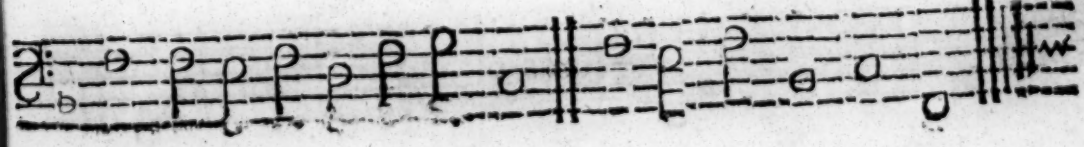


The Baſs.



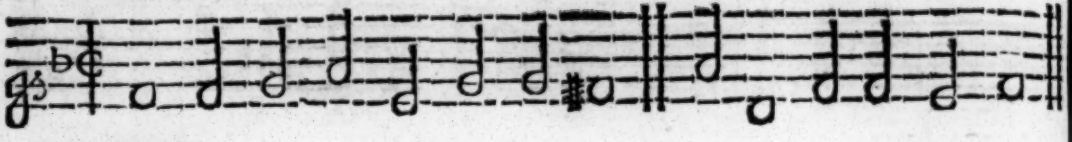




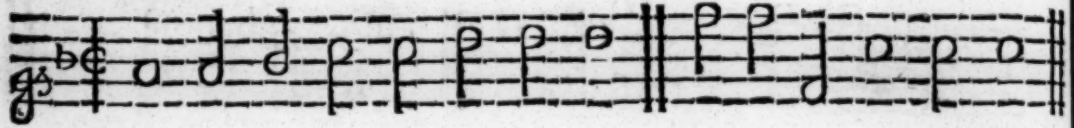


The 41st. *Pſalm Tune, Proper.* Common Metre Double.

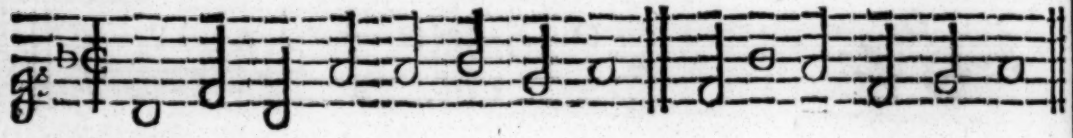
1st. Treble.



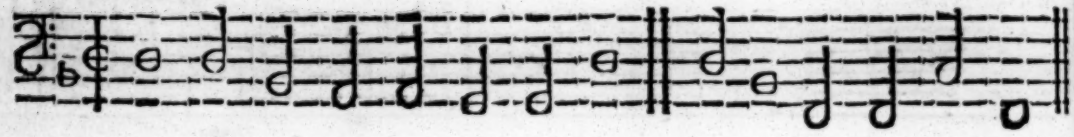
2d. Treble.

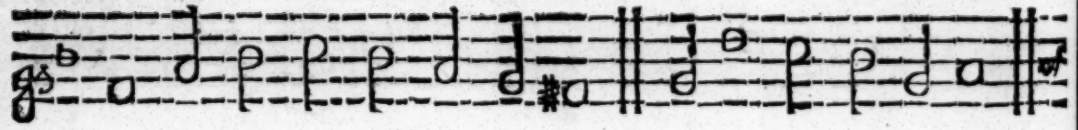


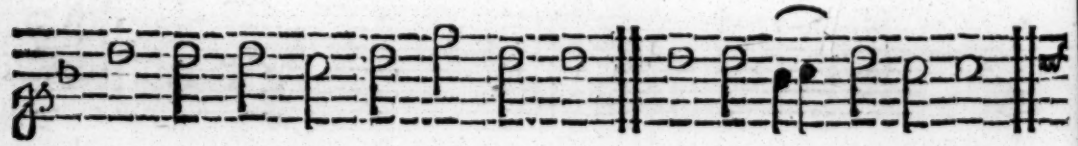
Tenor.

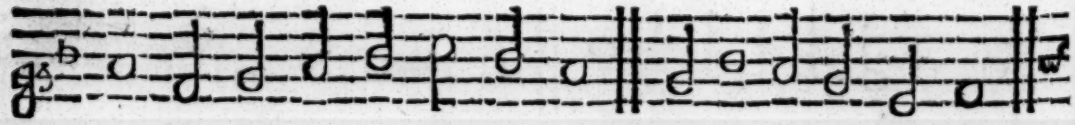


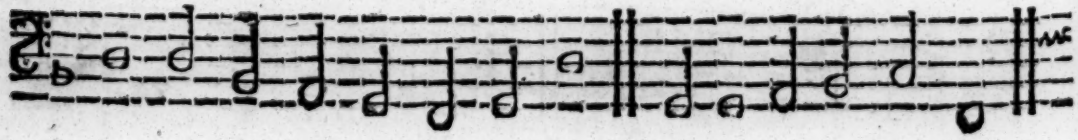
The Baſs.







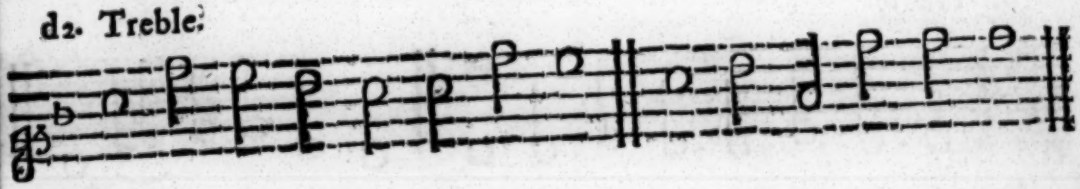




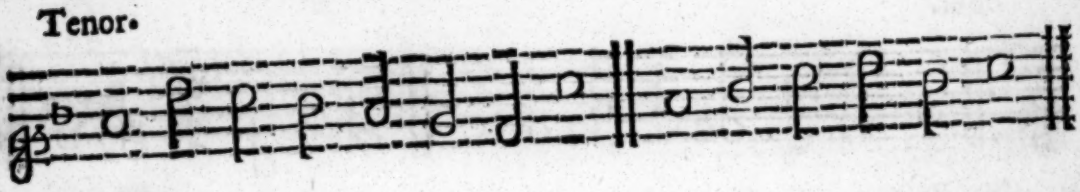
Common Metre Double.

1ſt. Treble.

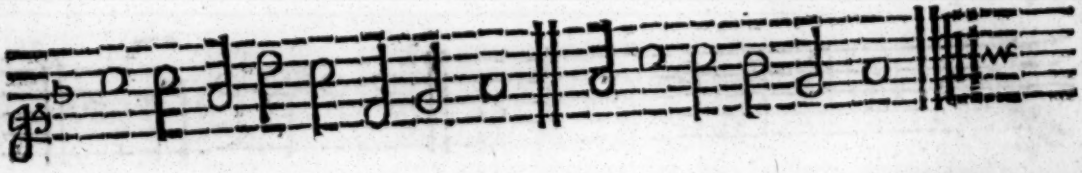
2d. Treble.

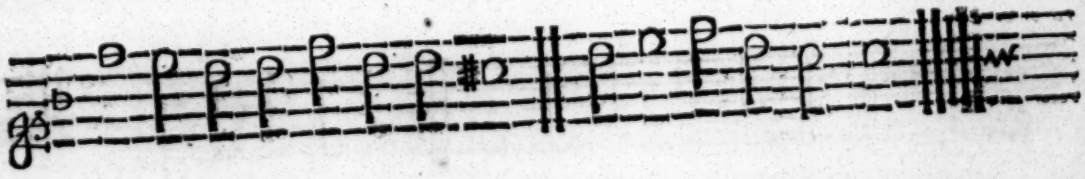


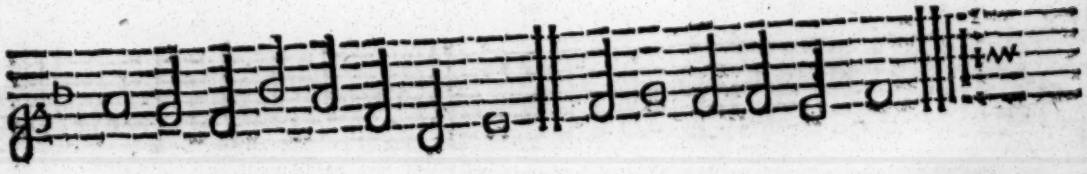
Tenor.



The Baſs.

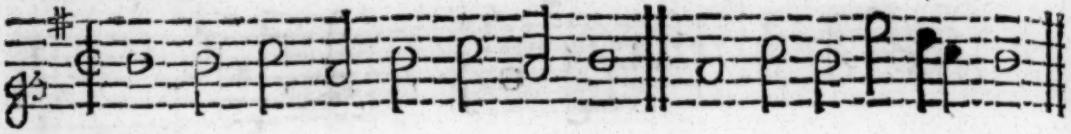






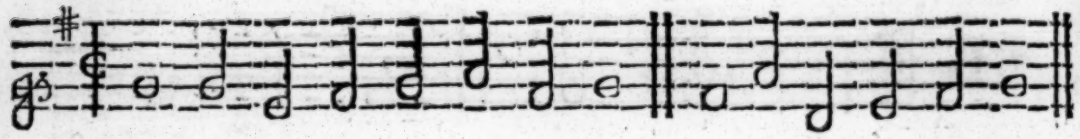
The 42d. *Pſalm Tune.* Common Metre Double.

1ſt. Treble.

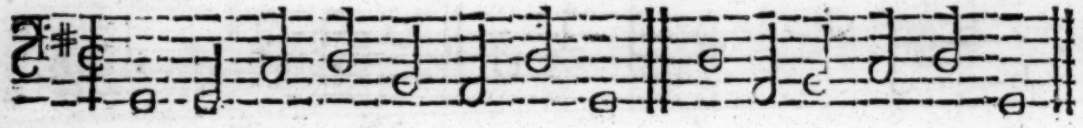


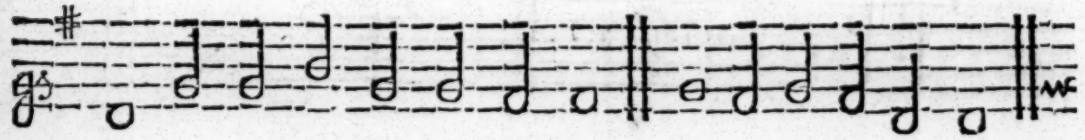
2d. Treble.

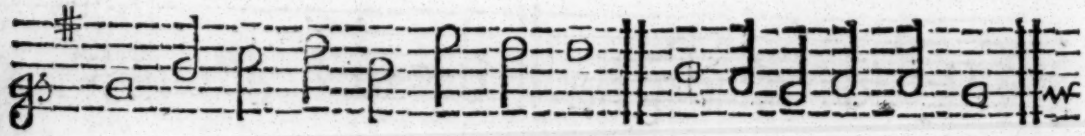
Tenor.



The Baſs.

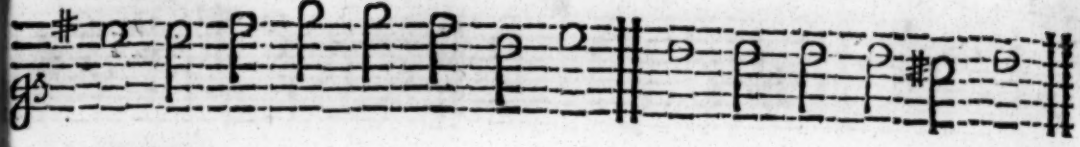




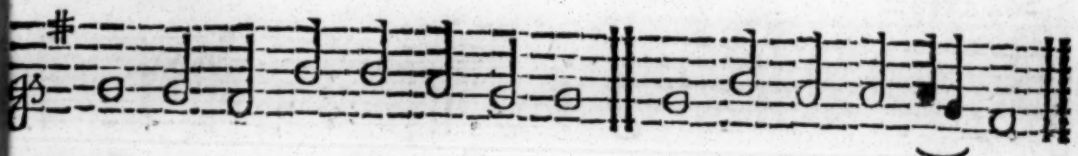


Common Metre Double.

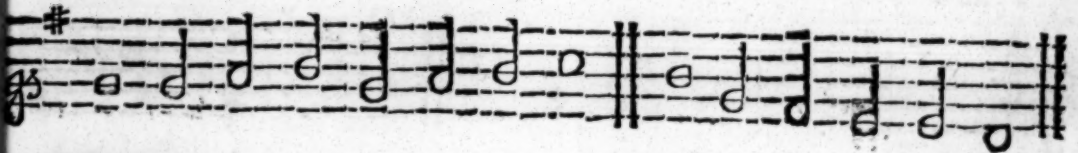
1ſt. Treble.



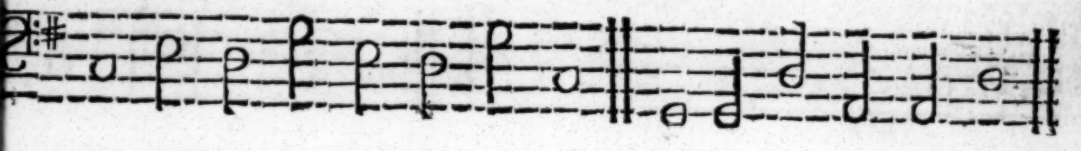
2d. Treble.

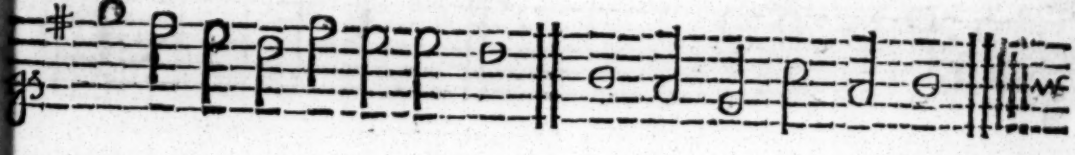


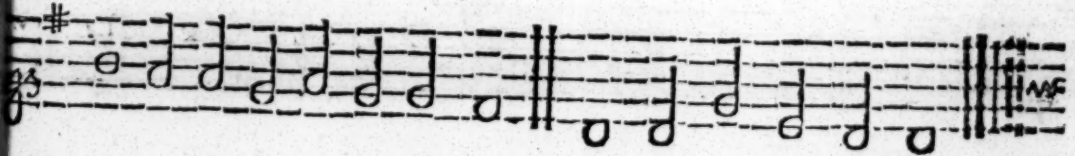
Tenor.

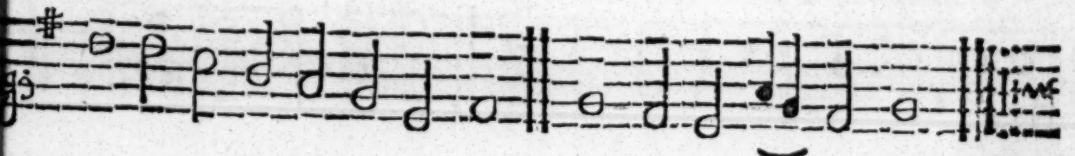


The Baſs.



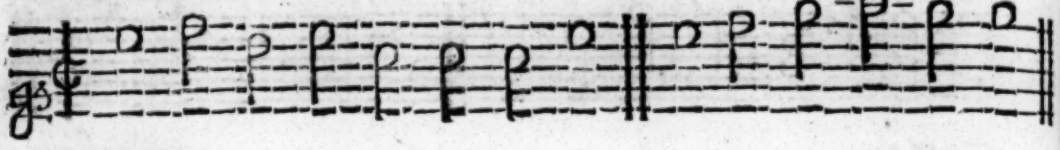




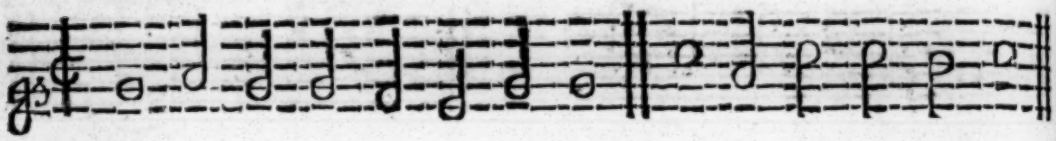


The 44th. *Pſalm Tune, Proper.* Common Metre Double.

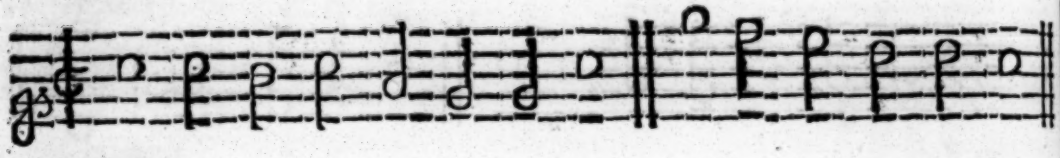
1ſt. Treble.



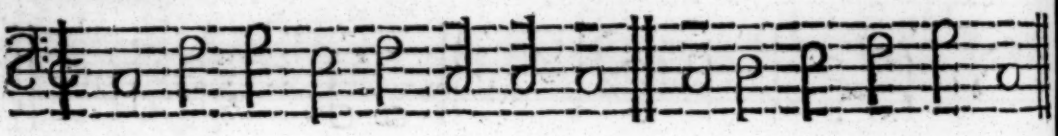
2d. Treble.

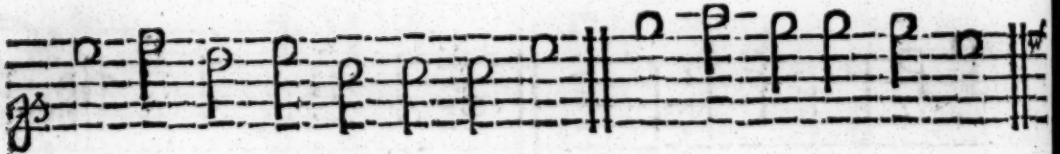


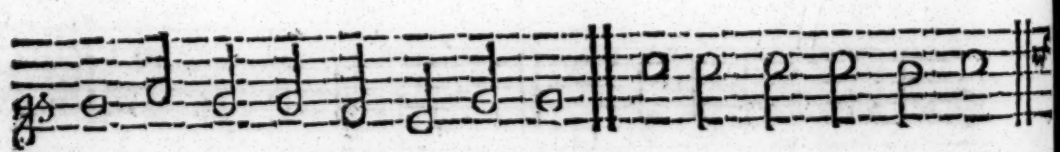
Tenor.

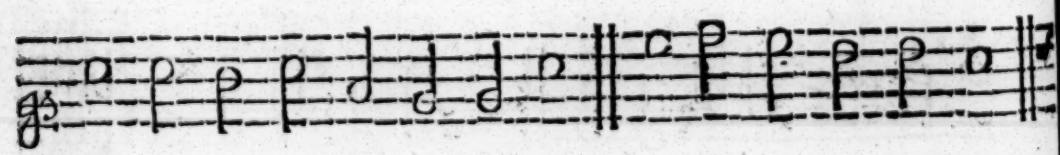


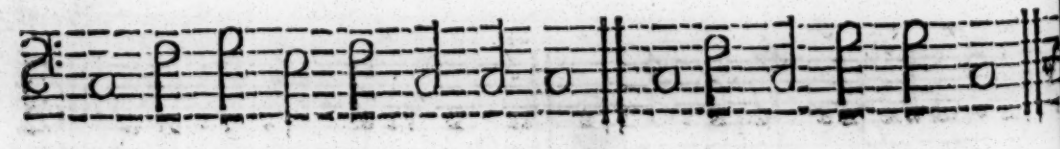
The Baſs.







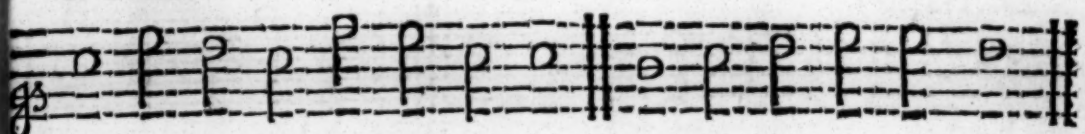




Common Metre Double.

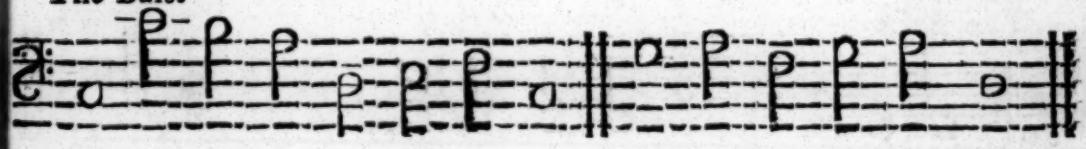
1ſt. Treble.

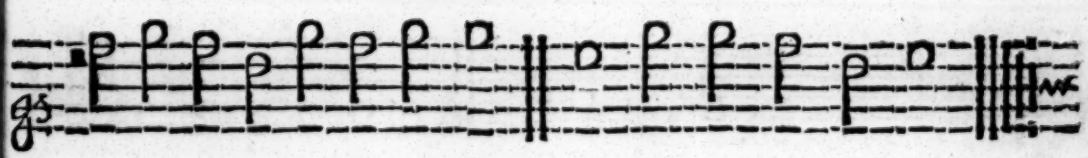
2d. Treble.

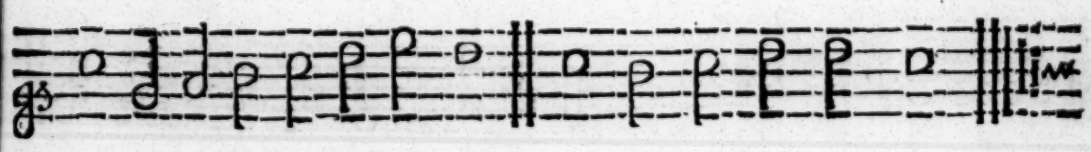


Tenor.

The Baſs.

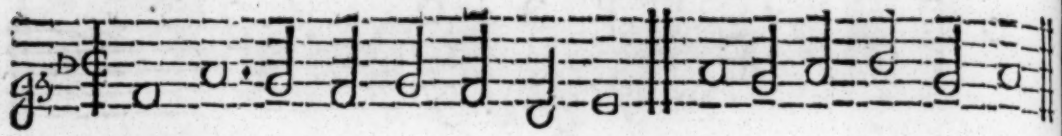




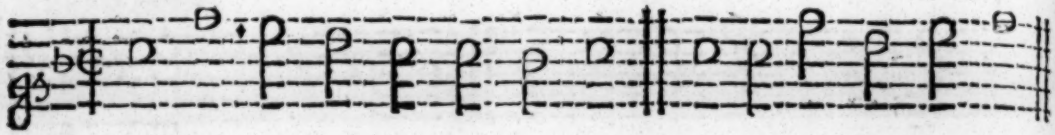


The 46th *Psalm Tune.* Common Metre Double.

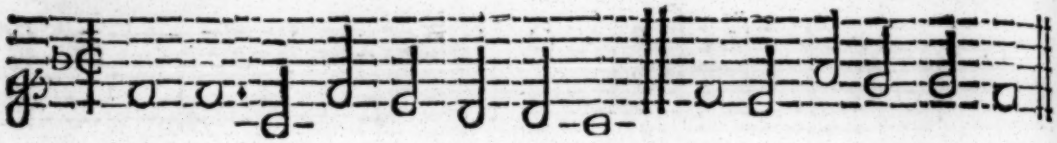
1st. Treble.



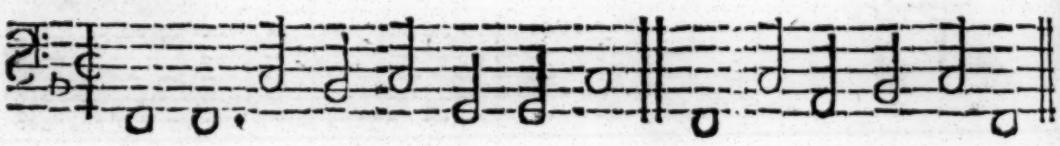
2d. Treble.

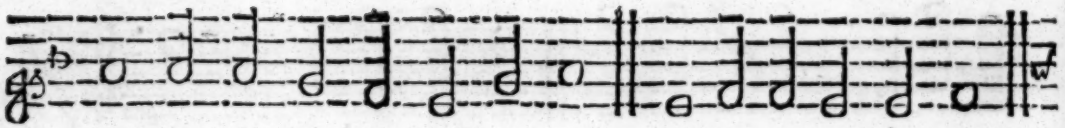


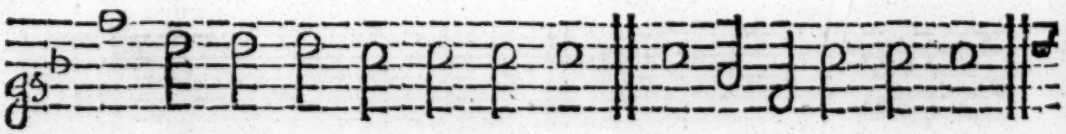
Tenor.

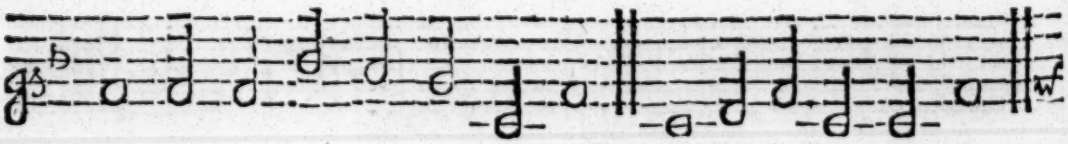


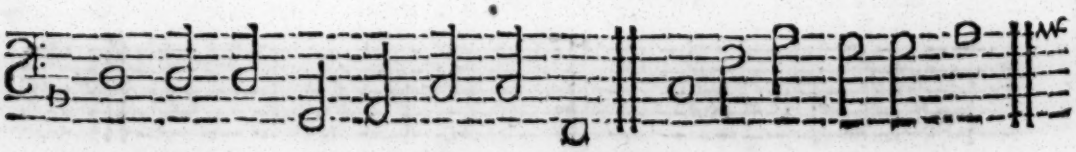
The Bass.





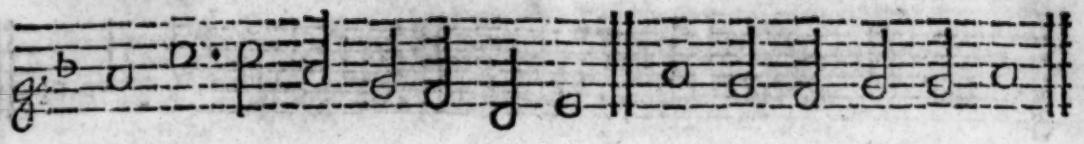




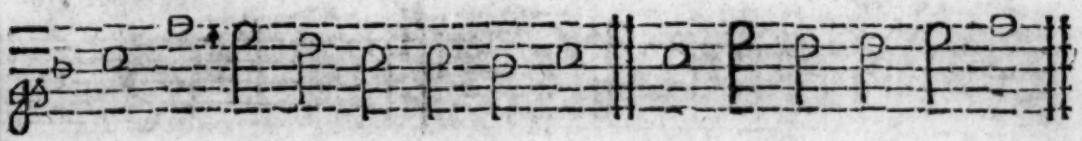


Commom Metre Double.

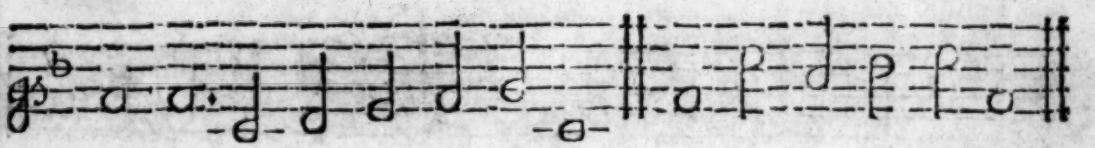
1ſt. Treble.



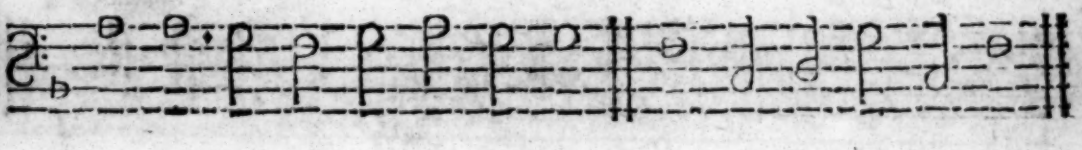
2d. Treble.

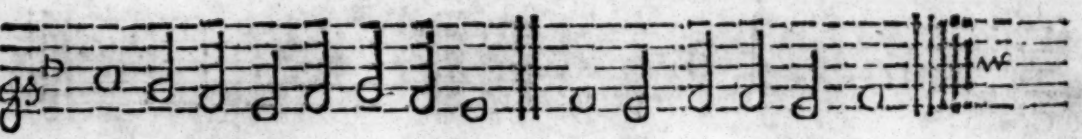


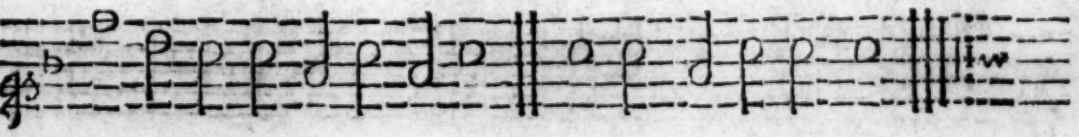
Tenor.

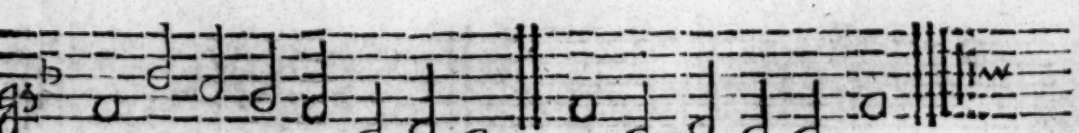


The Baſs.



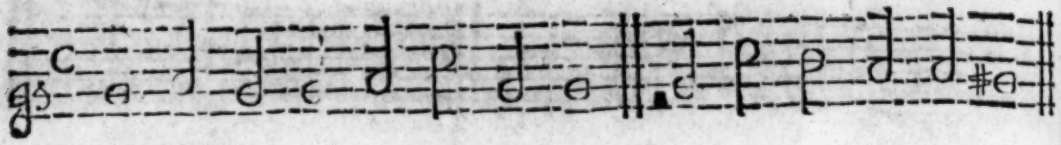




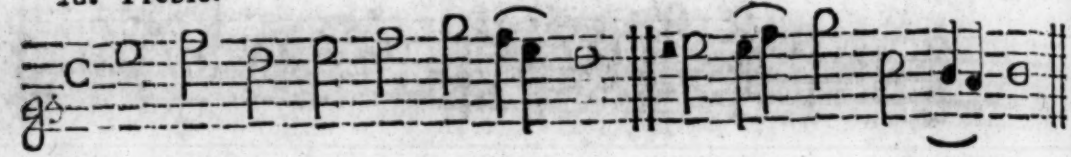


The 52d. *Pſalm Tune.* Common Metre Double.

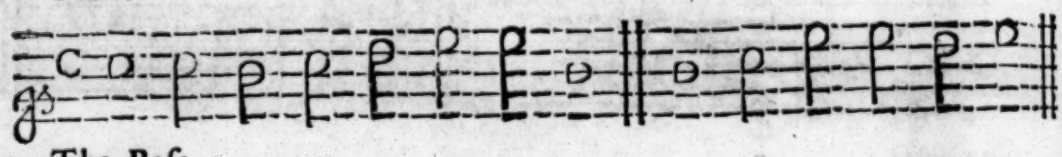
1ſt. Treble.



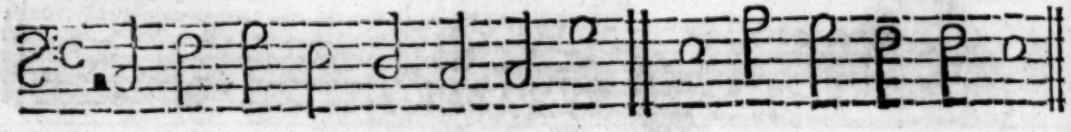
2d. Treble.

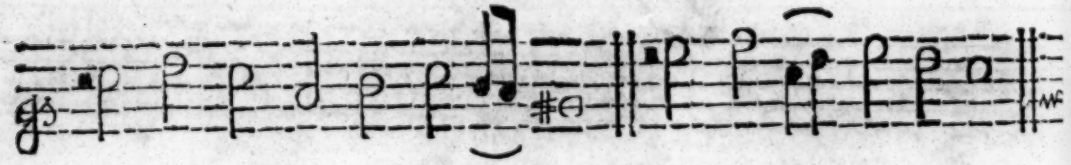


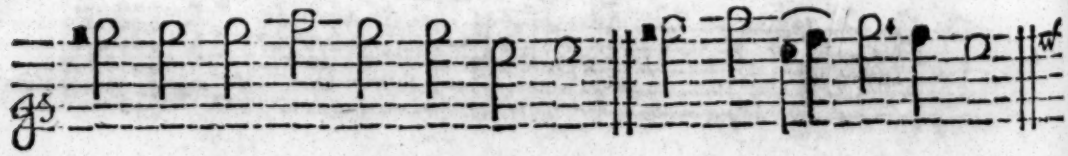
Tenor.

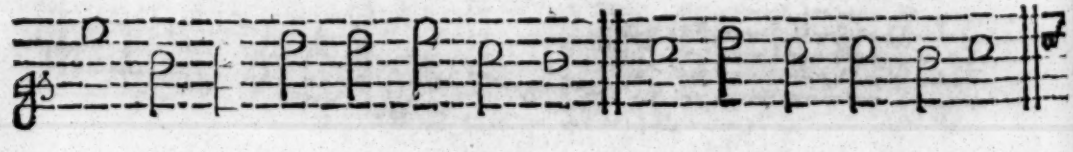


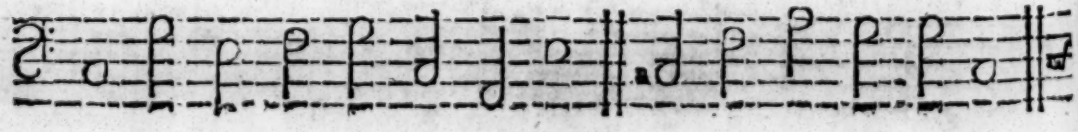
The Baſs.





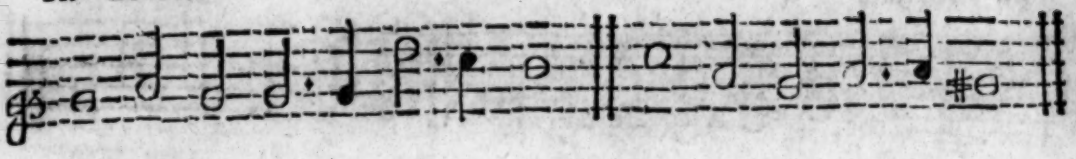






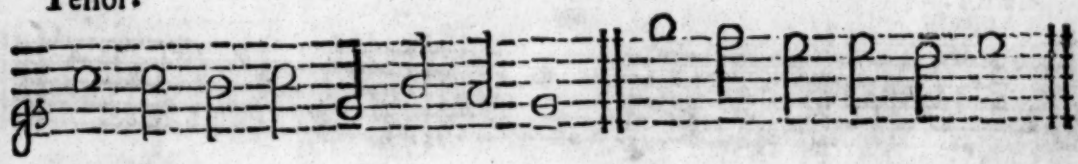
Common Metre Double.

1ſt. Treble.

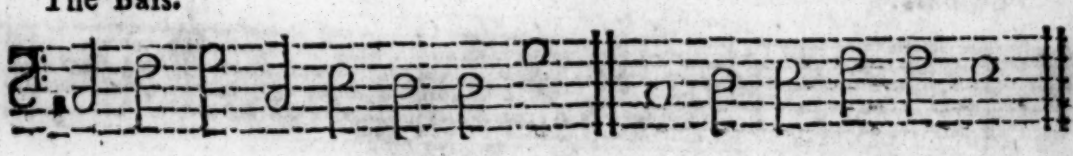


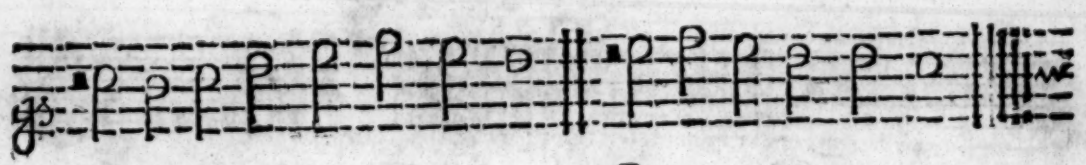
2d. Treble.

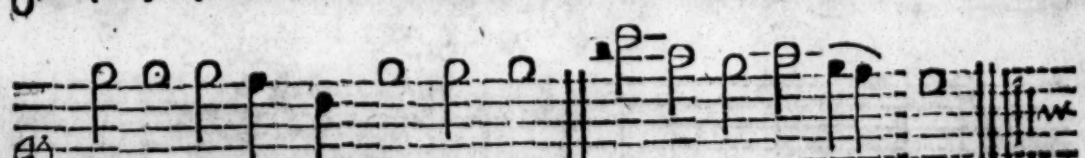
Tenor.

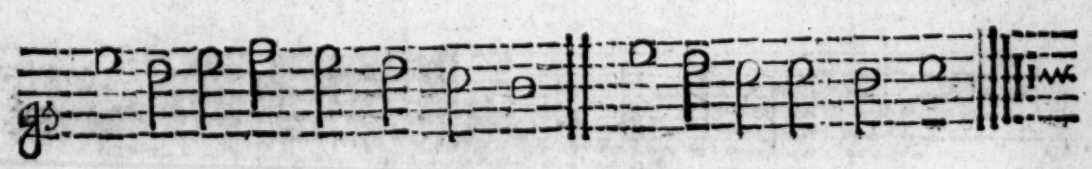


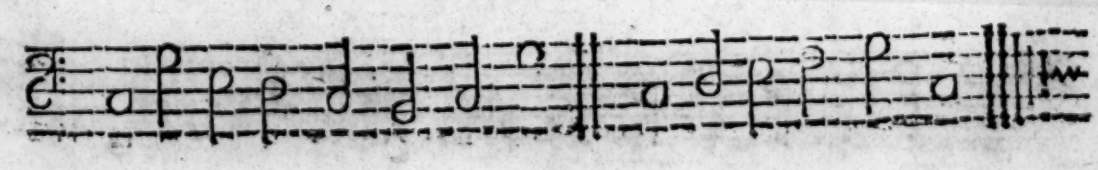
The Baſs.





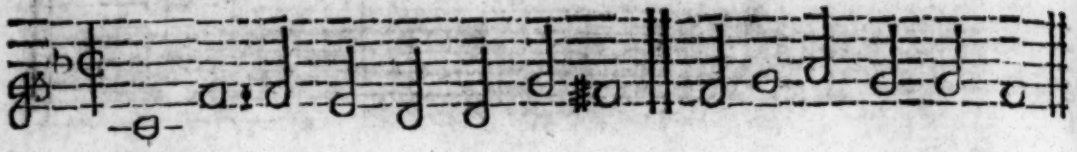




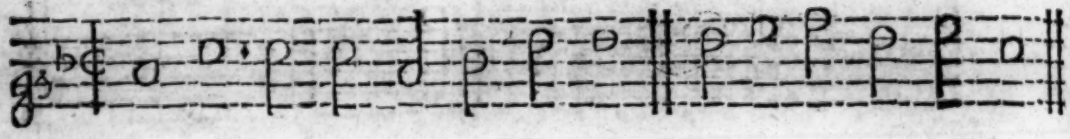


The 61ſt. *Pſalm Tune.* Common Metre Double.

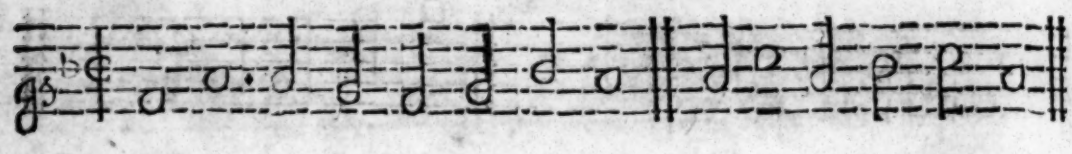
1ſt. Treble.



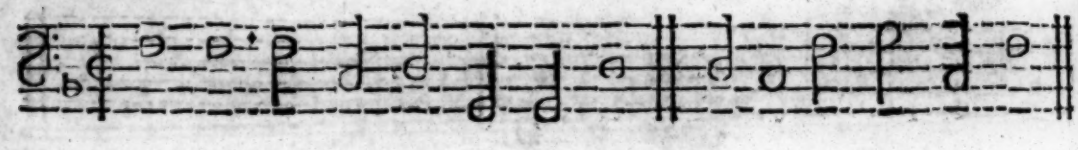
2d. Treble.

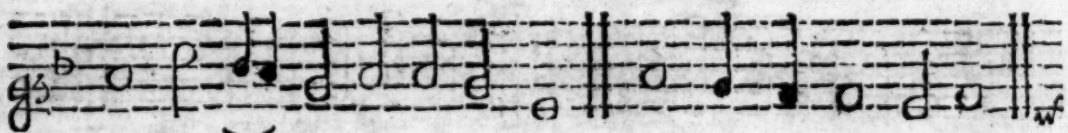


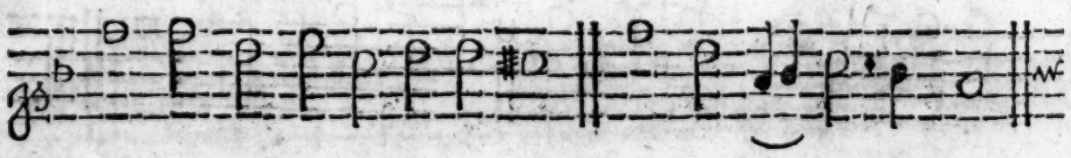
Tenor.

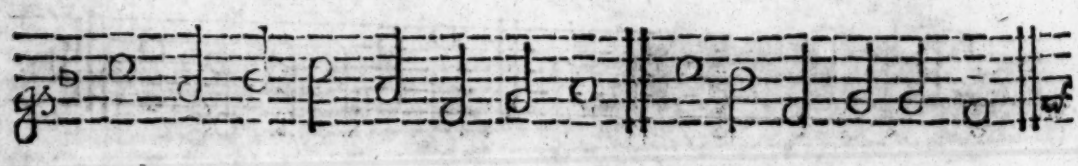


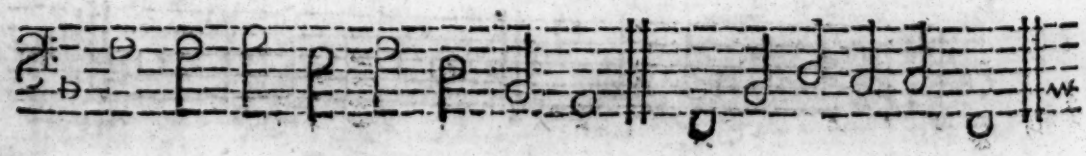
The Baſs.





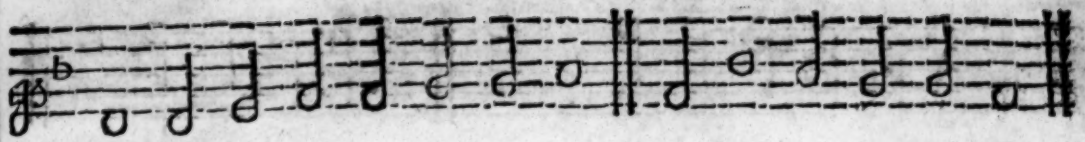




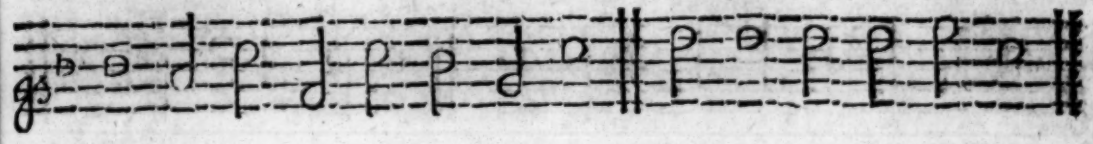


Common Metre Double.

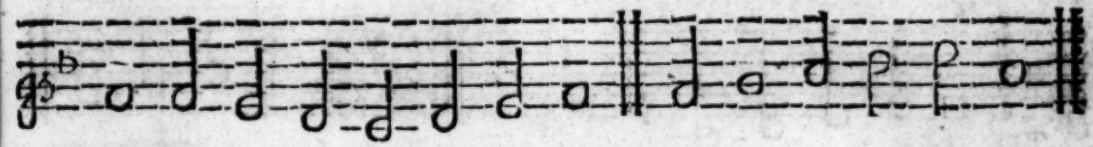
1ſt. Treble.



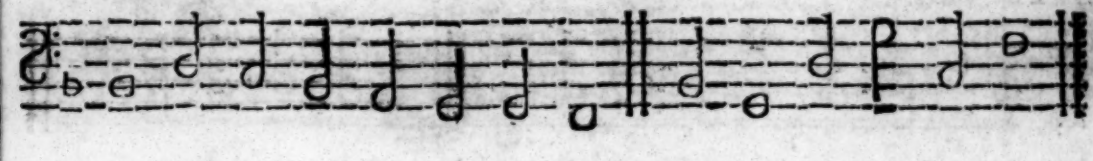
2d. Treble.

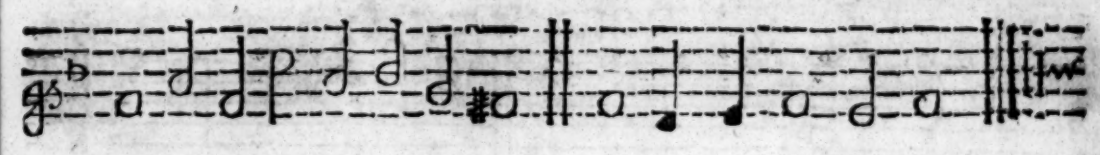


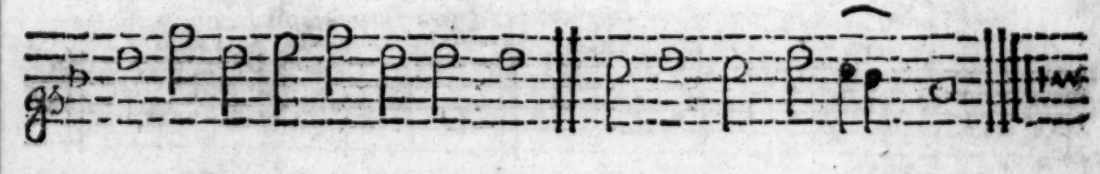
Tenor.



The Baſs.

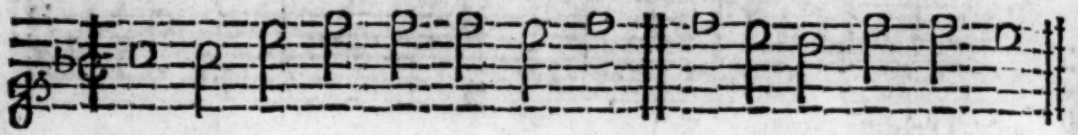




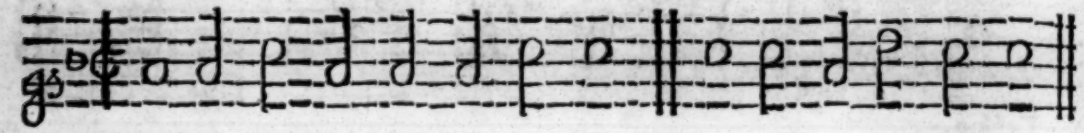


The Old 68th. *Pſalm Tune.* Common Metre Double.

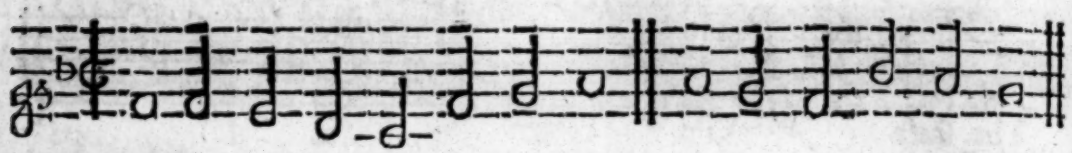
1ſt. Treble.



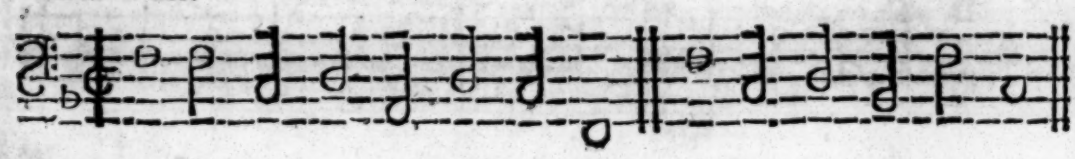
2d. Treble.

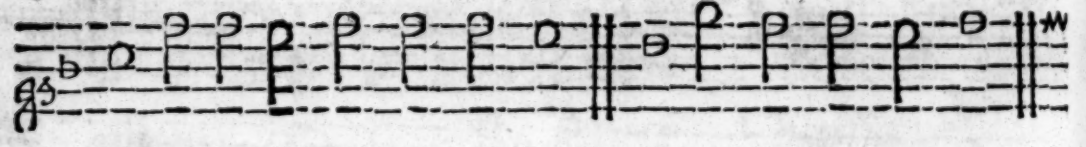


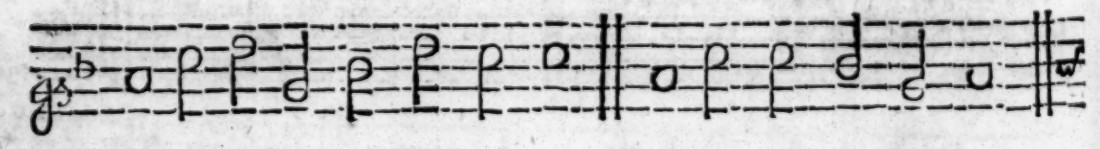
Tenor.

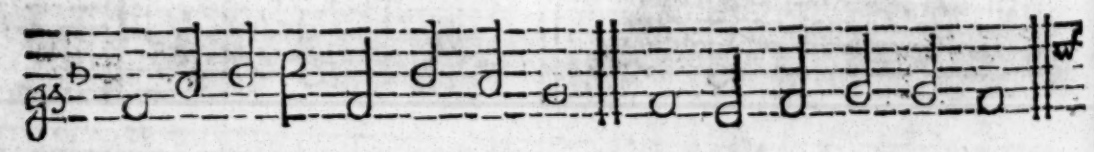


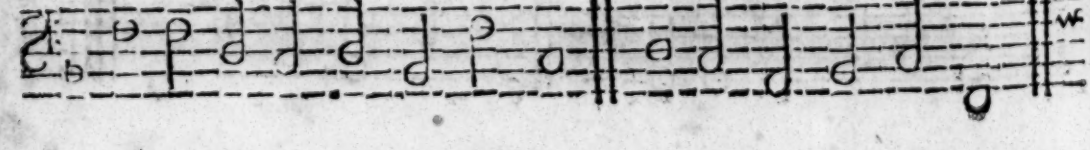
The Baſs.





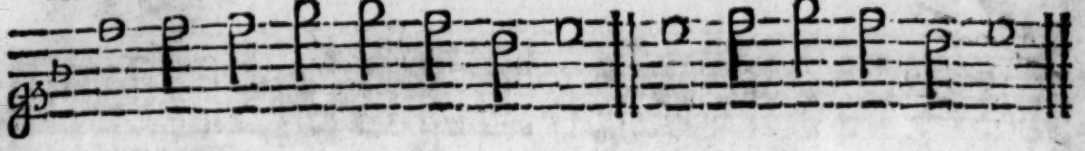




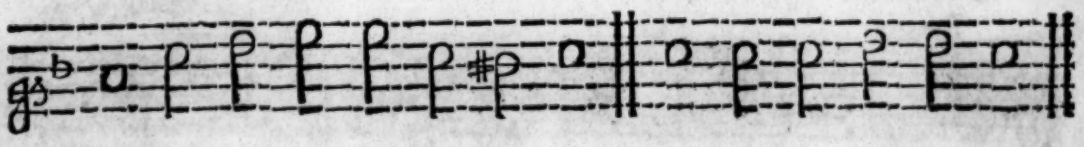


Common Metre Double.

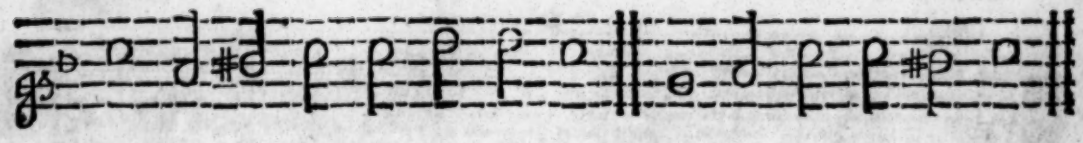
1ſt. Treble.



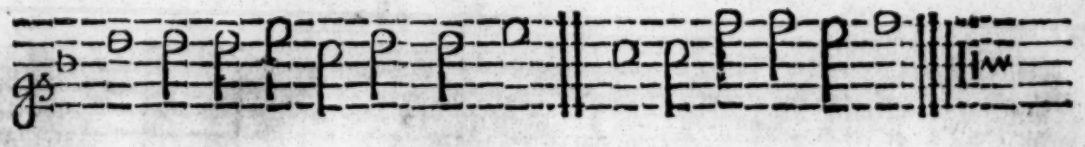
2d. Treble.

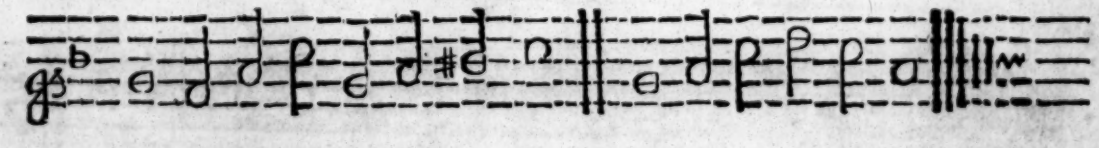


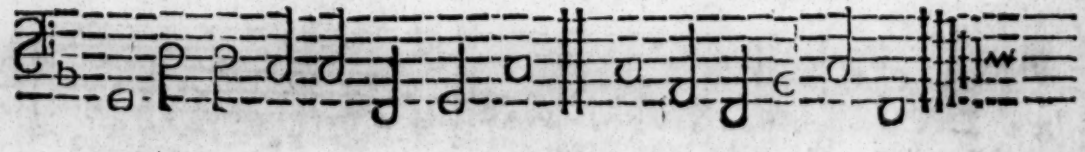
Tenor.



The Baſs.

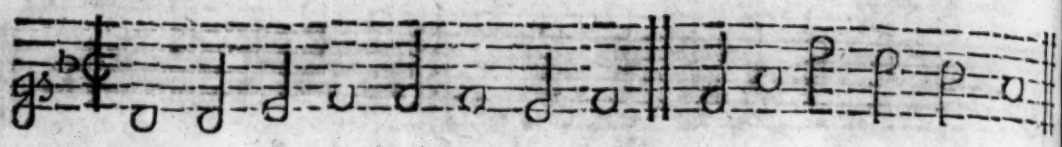




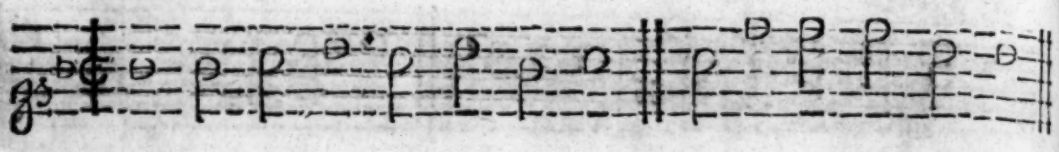


The 69th. Pſalm Tune. Common Metre Double.

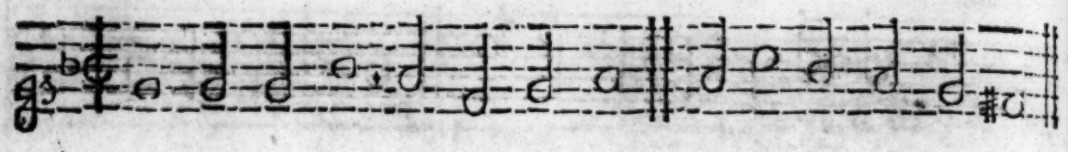
1ſt. Treble.



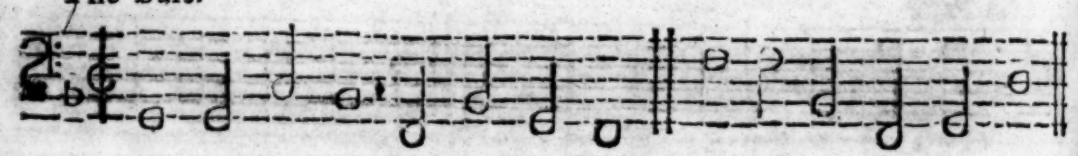
2d. Treble.

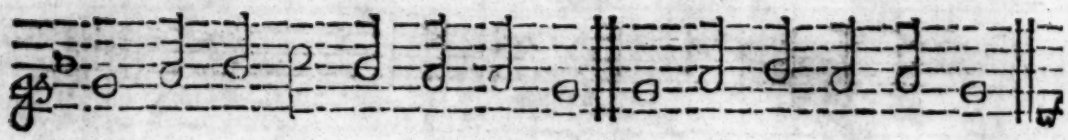


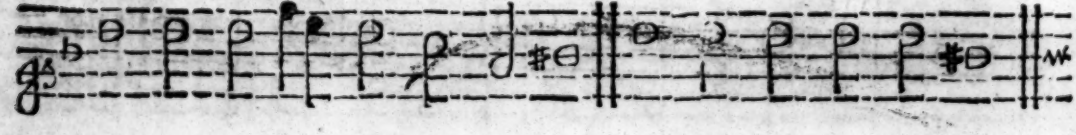
Tenor.

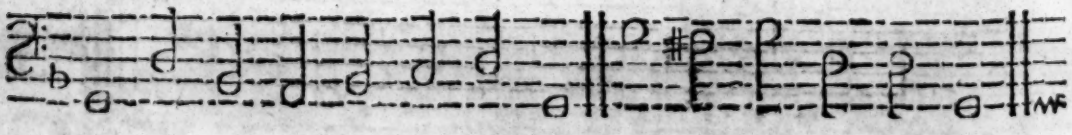


The Baſs.



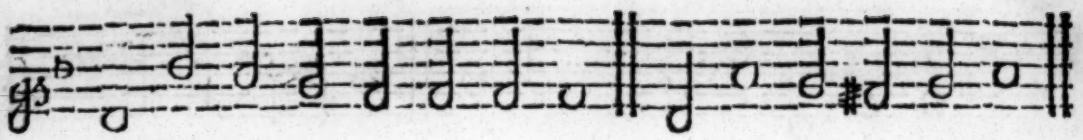




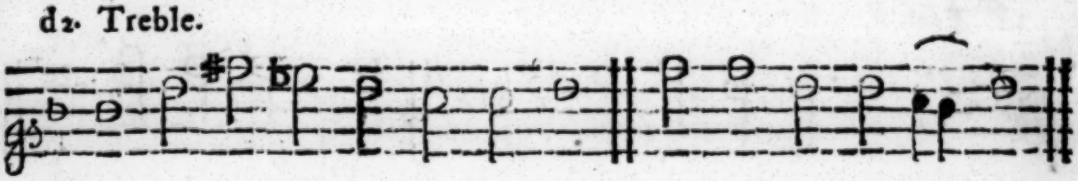


Common Metre Double.

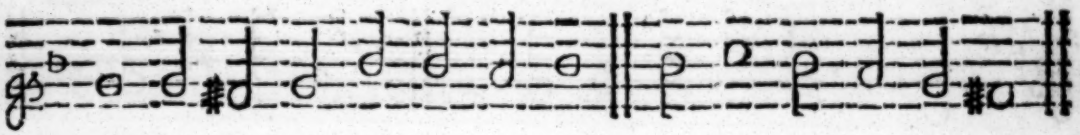
1ſt. Treble.



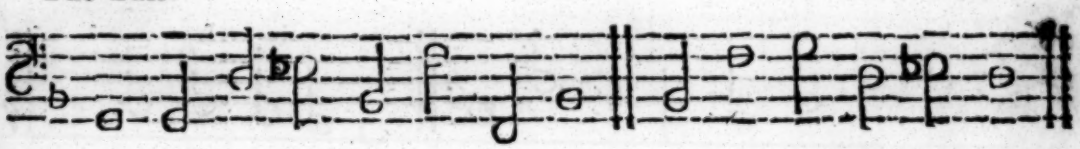
2d. Treble.

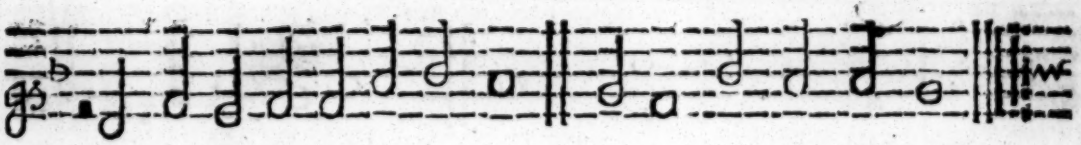


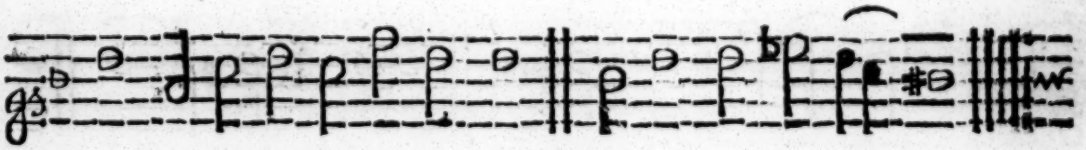
Tenor.

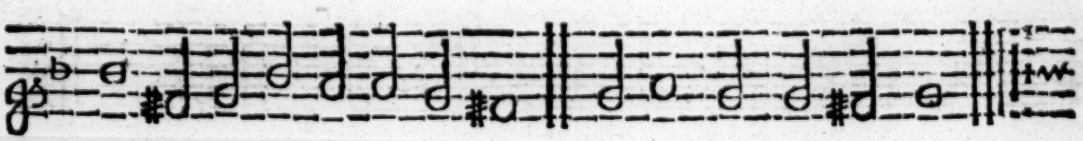


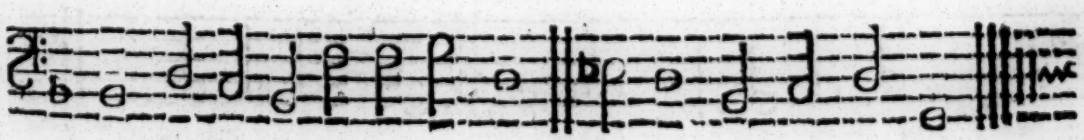
The Baſs.





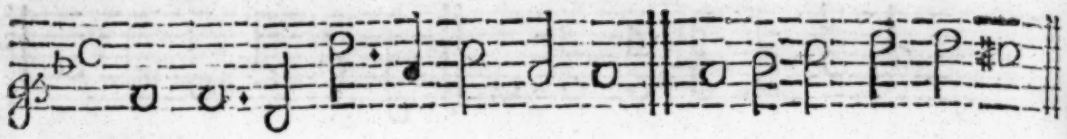




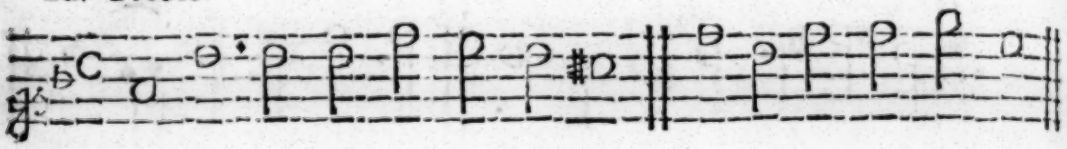


The 78th. *Pſalm Tune.* Common Metre Double.

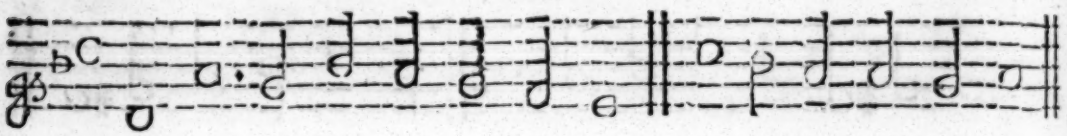
1ſt. Treble.



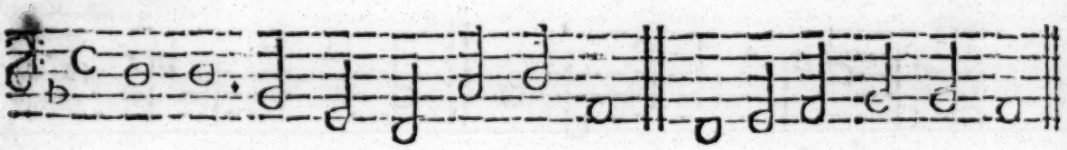
2d. Treble.

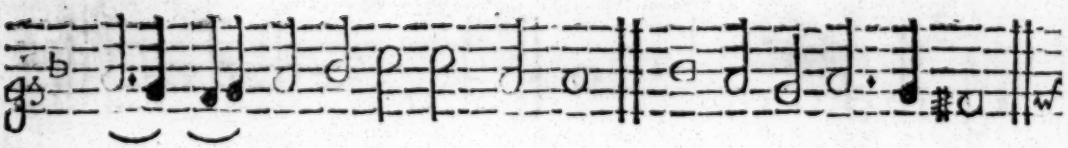


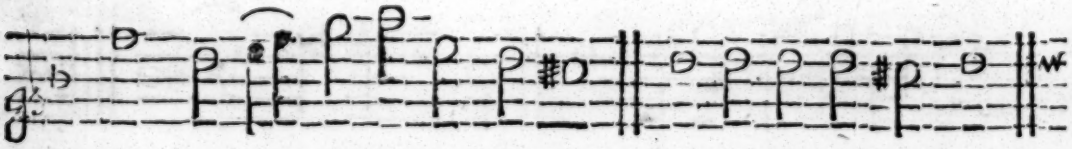
Tenor.

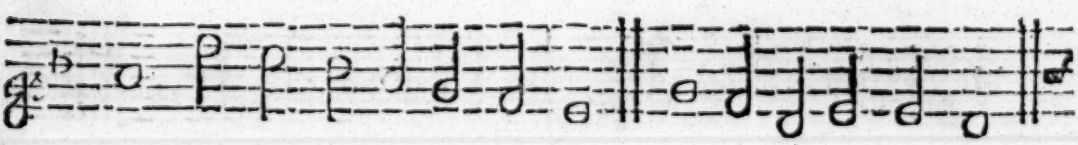


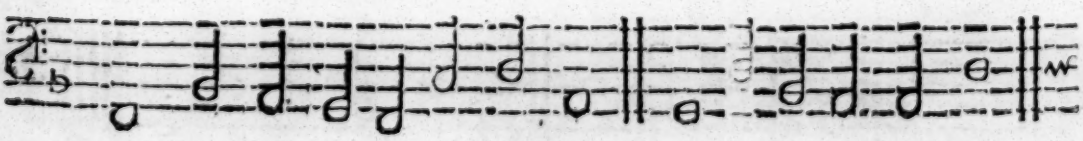
The Baſs.





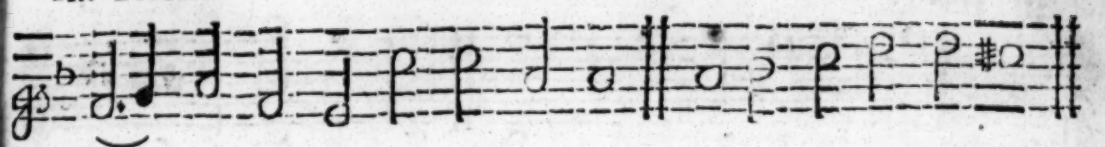




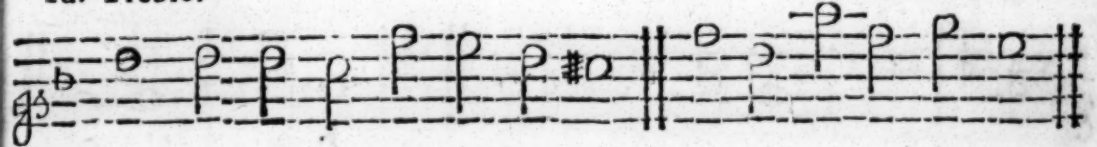


Common Metre Double.

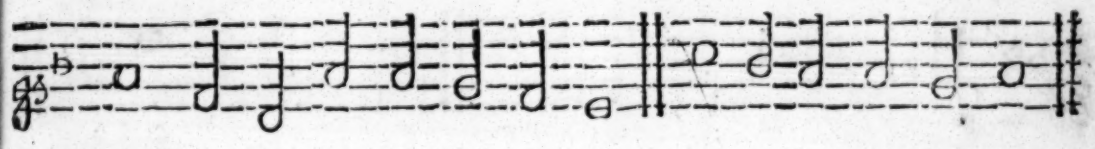
1ſt. Treble.



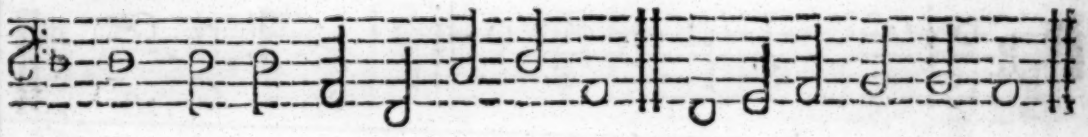
2d. Treble.

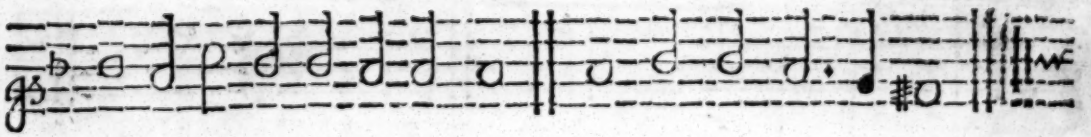


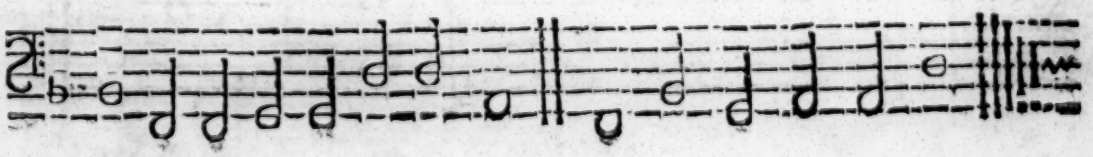
Tenor.



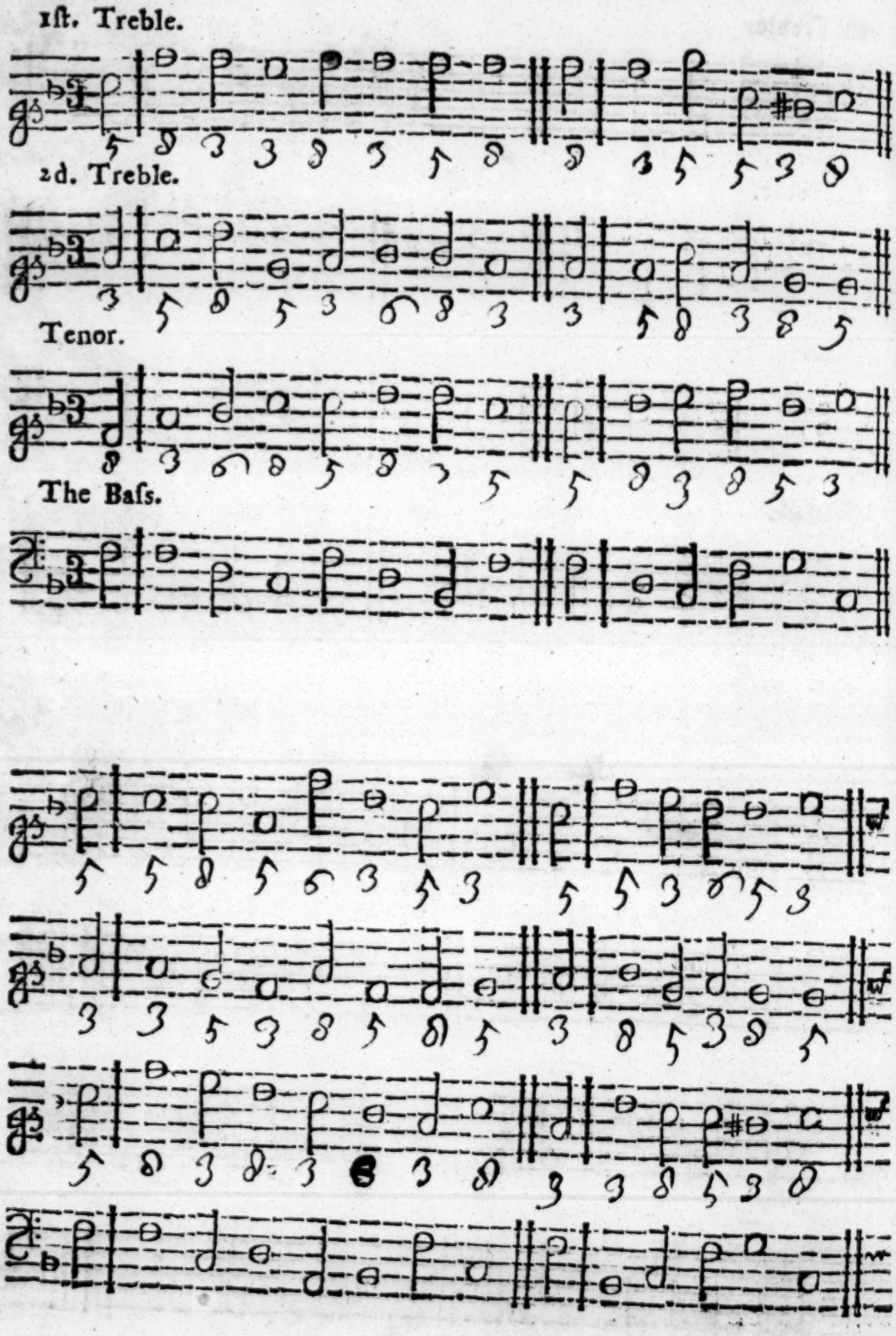
The Baſs.





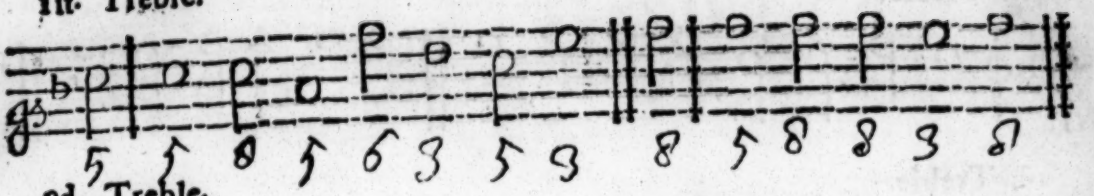


The Old 81ſt. *Pſalm Tune.* Common Metre Double.

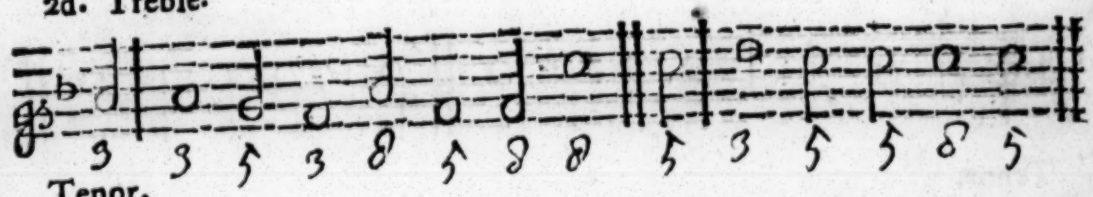


Common Metre Double.

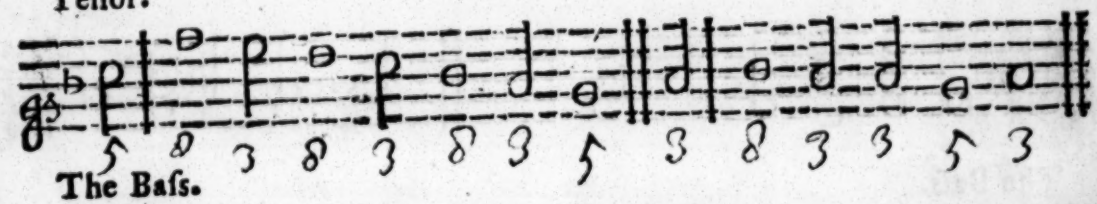
1st. Treble.



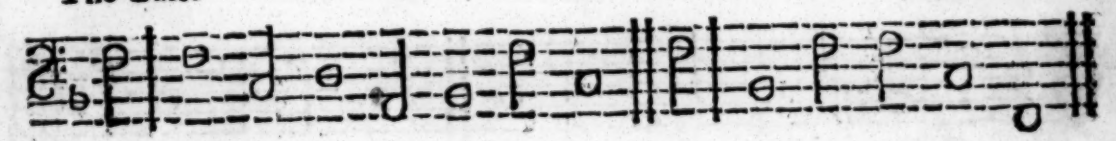
2d. Treble.

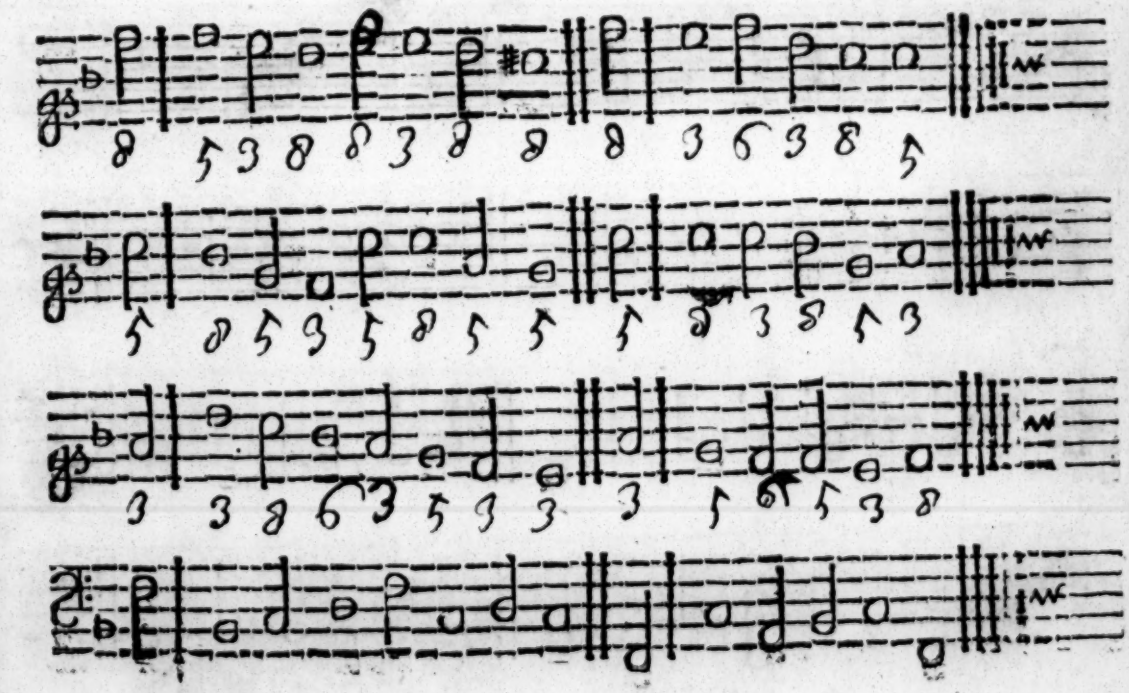


Tenor.



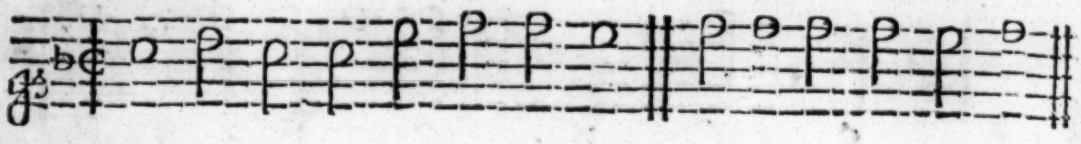
The Baſs.



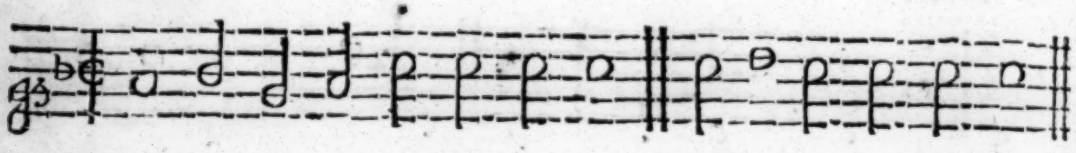


Pſalm 86th. *Proper.* J. P. F. Common Metre Double.

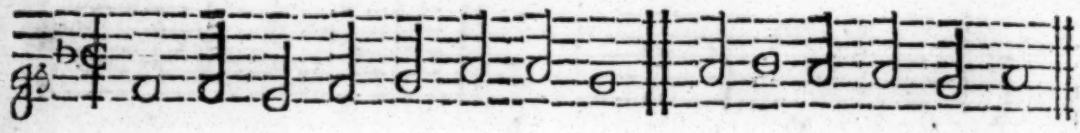
1ſt. Treble.



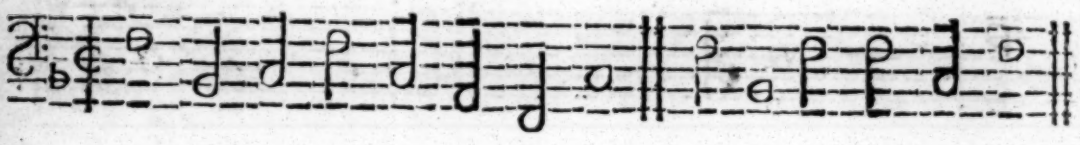
2d. Treble.

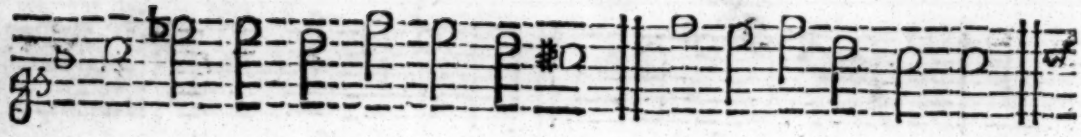


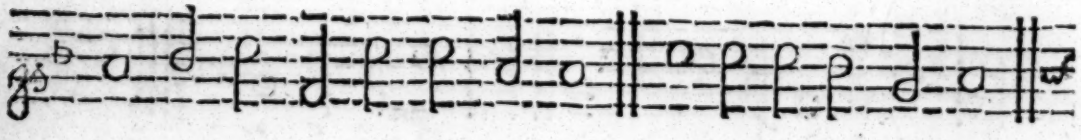
Tenor.

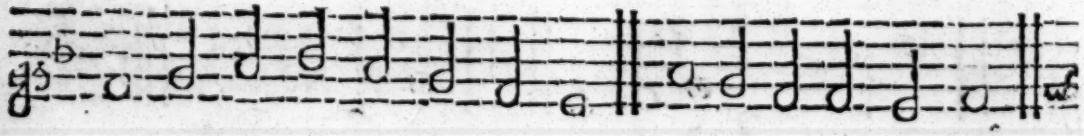


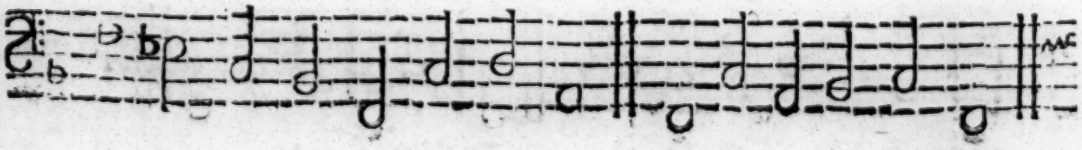
The Baſs.





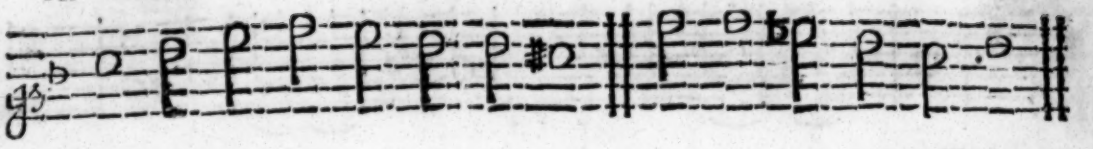




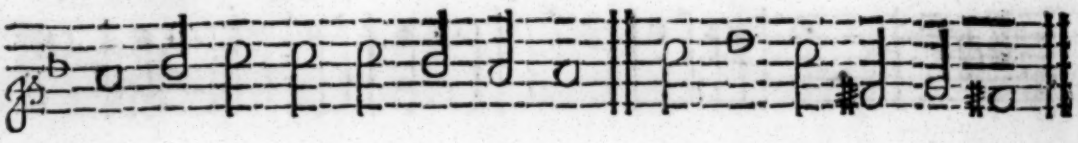


Common Metre Double.

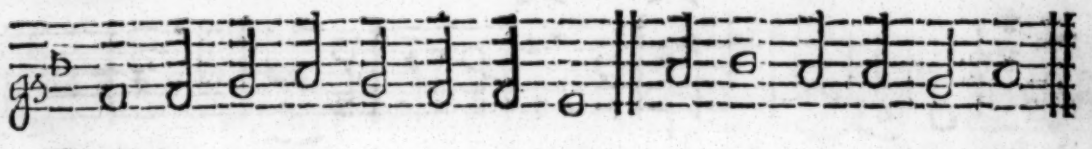
1ſt. Treble.



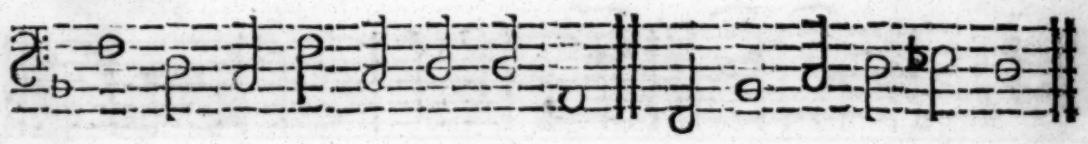
2d. Treble.

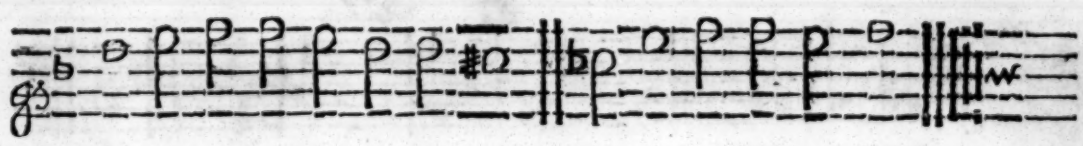


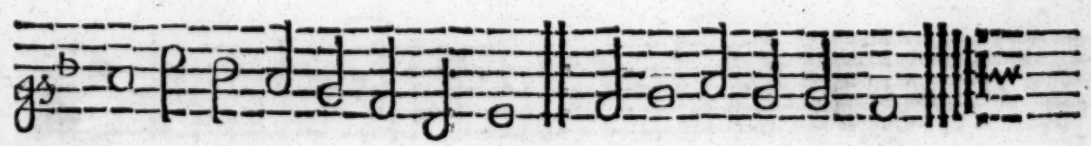
Tenor.



The Baſs.

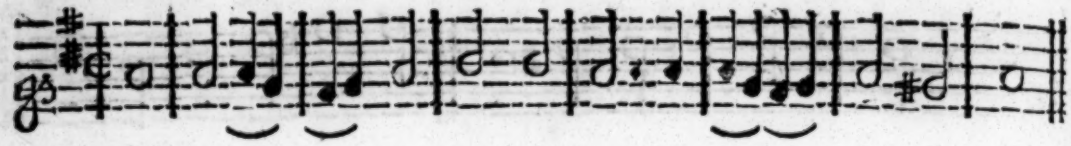




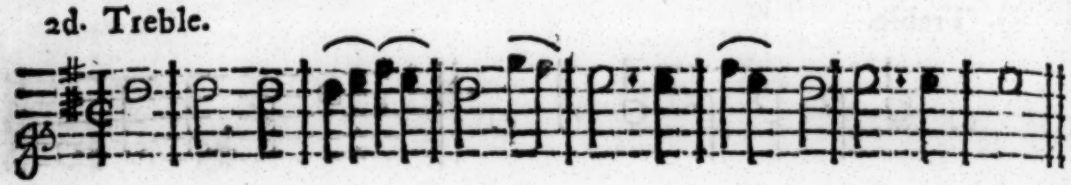


The 98th *Pſalm Tune.* Common Metre Double.

1ſt. Treble.

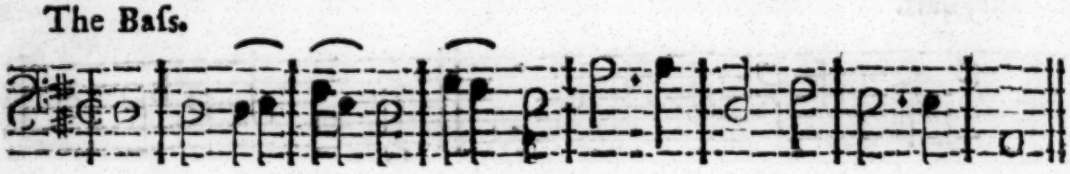


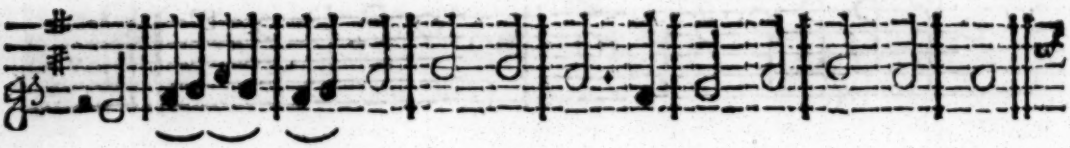
2d. Treble.

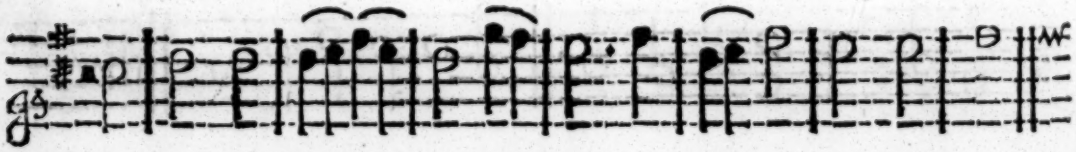


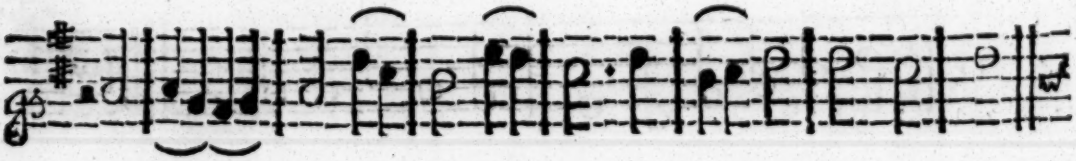
Tenor.

The Baſs.



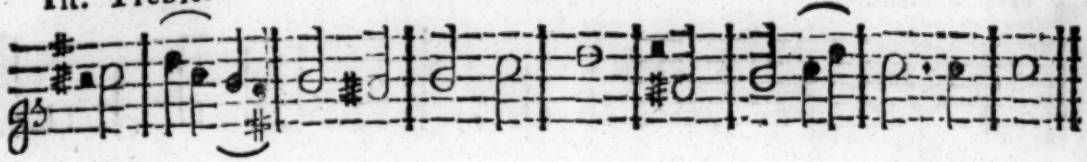




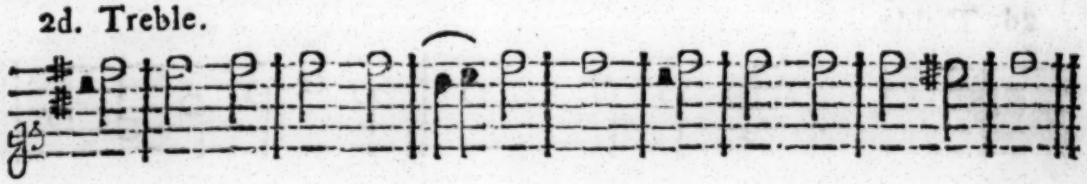


Common Metre Double.

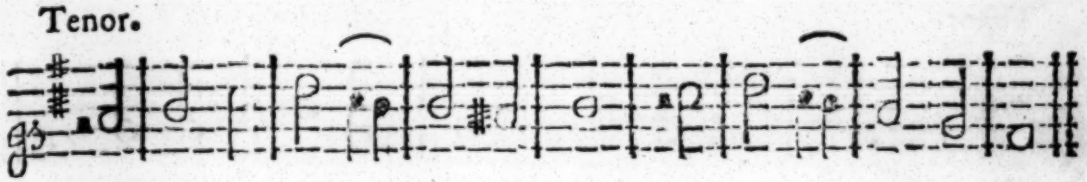
1ſt. Treble.



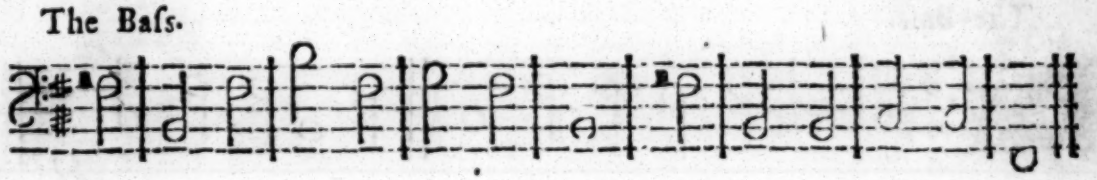
2d. Treble.

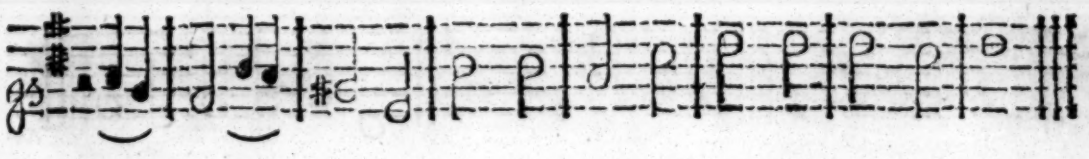


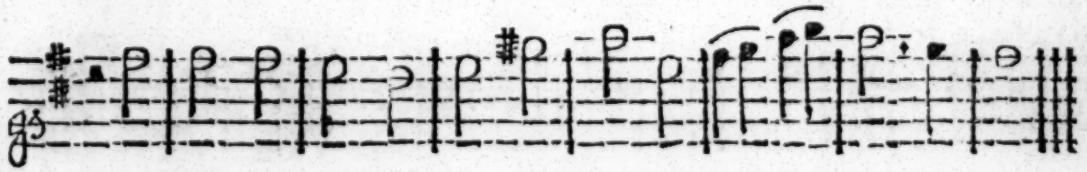
Tenor.

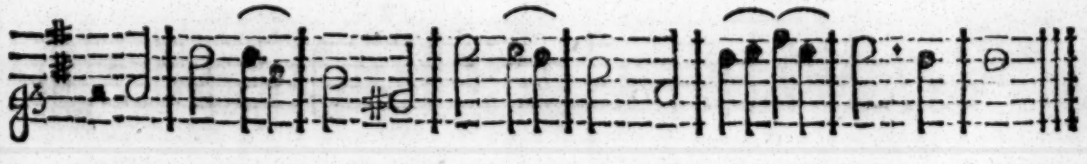


The Baſs.



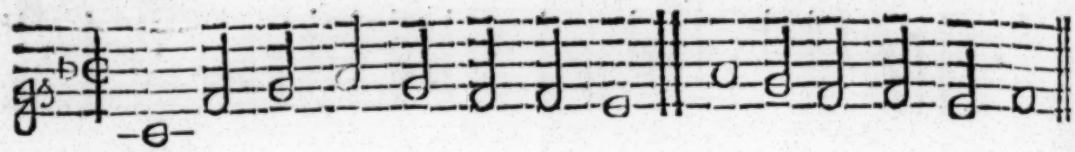




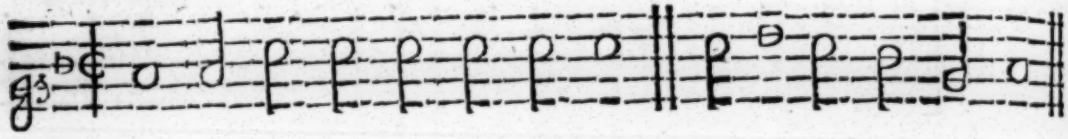


The Old 103d. *Pſalm Tune.* Common Metre Double.

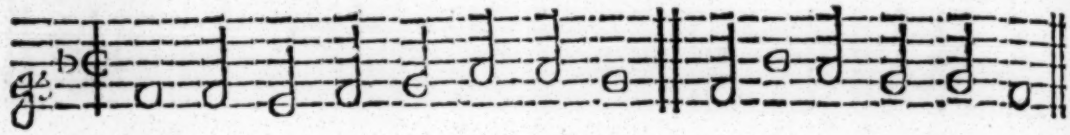
1ſt. Treble.



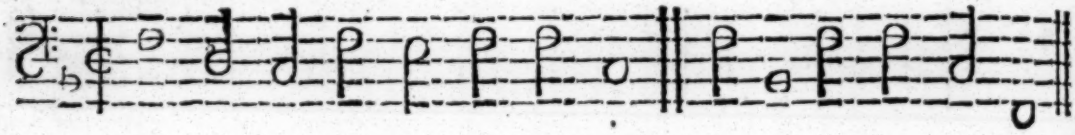
2d. Treble.

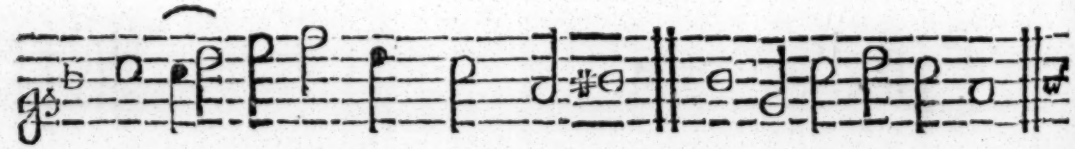


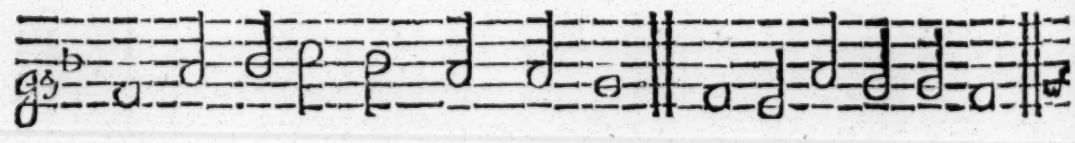
Tenor.

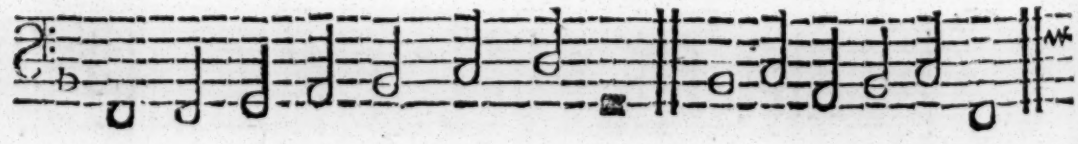


The Baſs.



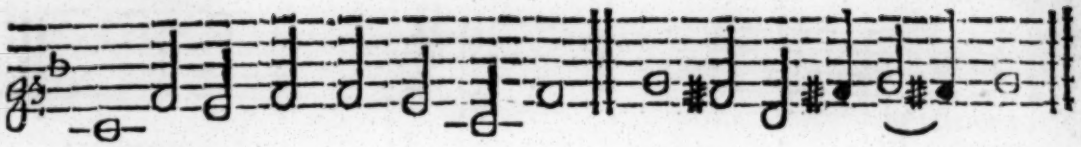






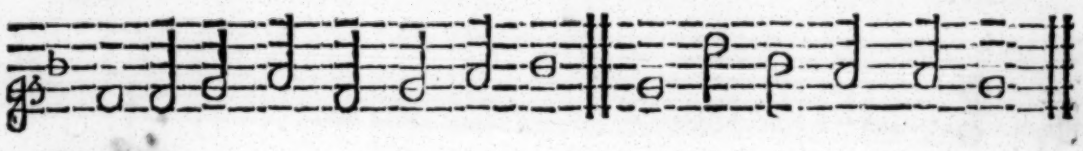
Commom Metre Double.

1ſt. Treble.

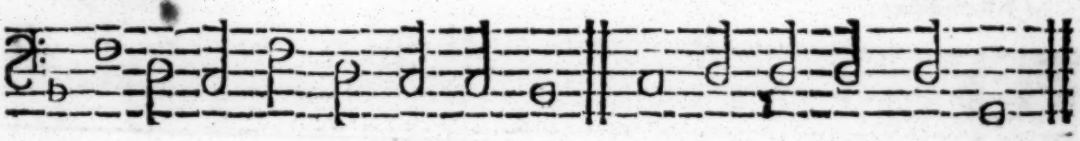


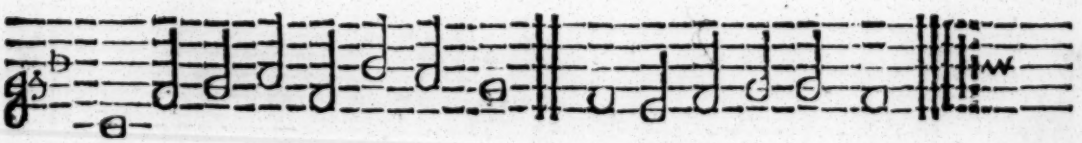
2d. Treble.

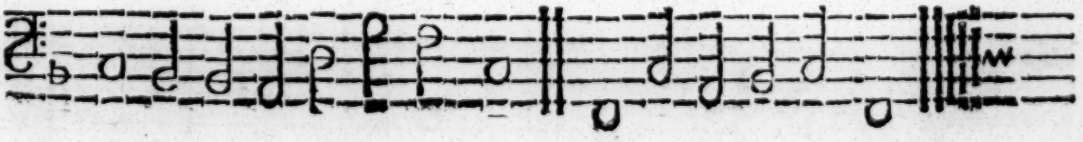
Tenor.



The Baſs.

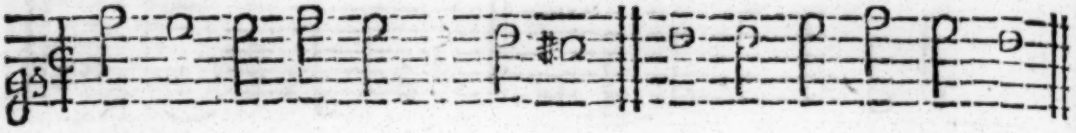




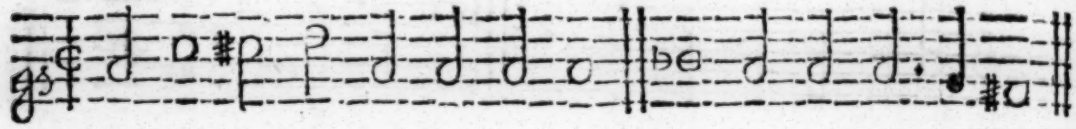


The Old 119th. *Pſalm Tune.* Common Metre Double.

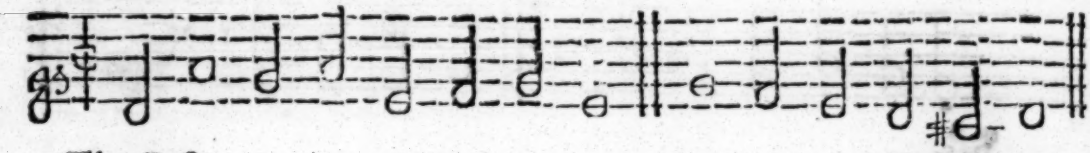
1ſt. Treble.



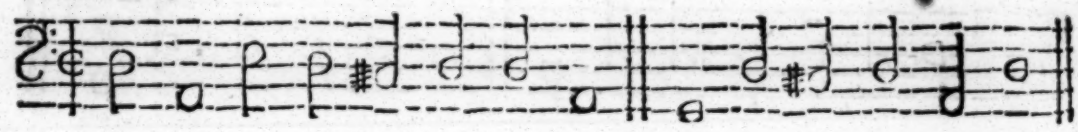
2d. Treble.

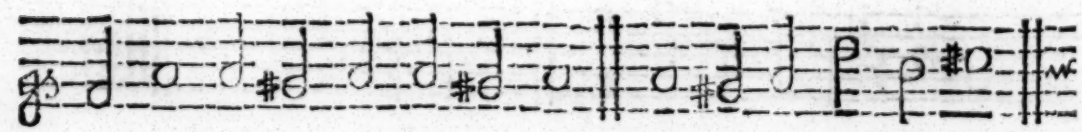


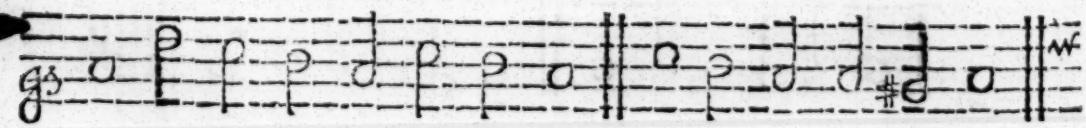
Tenor.

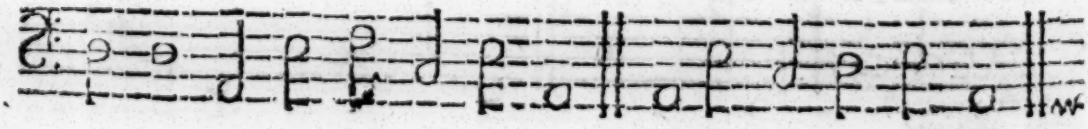


The Baſs.



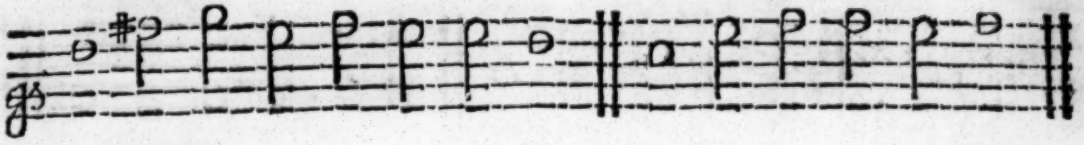




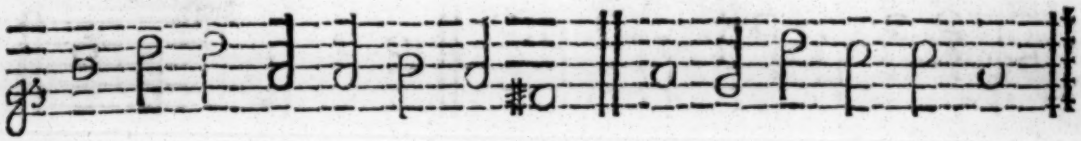


Common Metre Double.

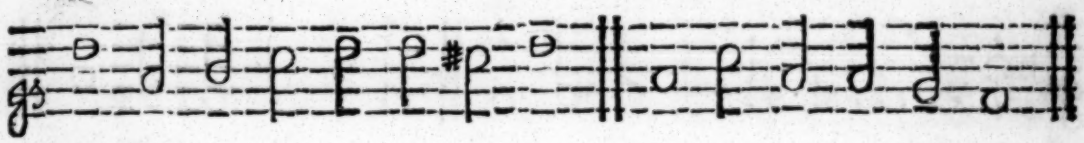
1ſt. Treble.



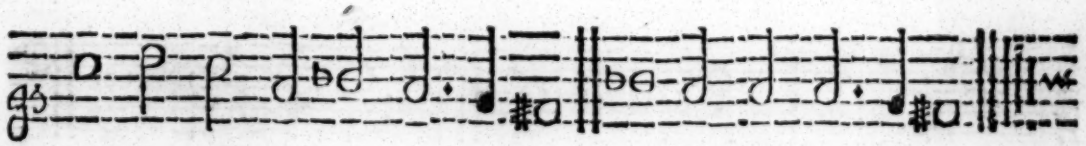
2d. Treble.

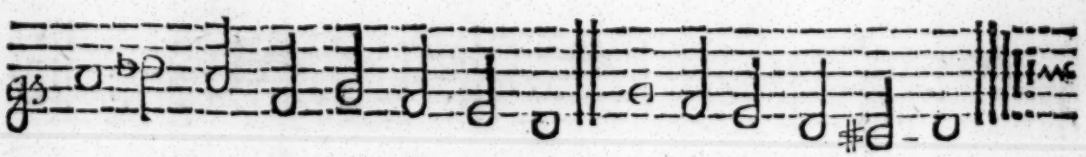


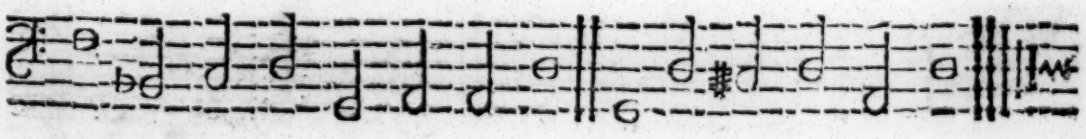
Tenor.



The Baſs.

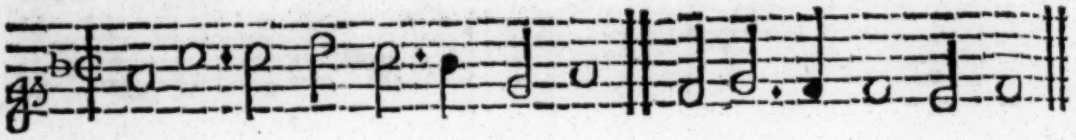




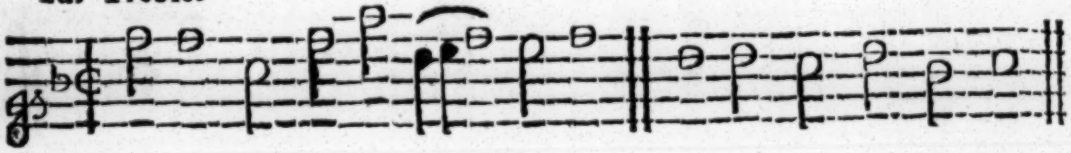


The 132d. *Pſalm Tune.* Common Metre Double.

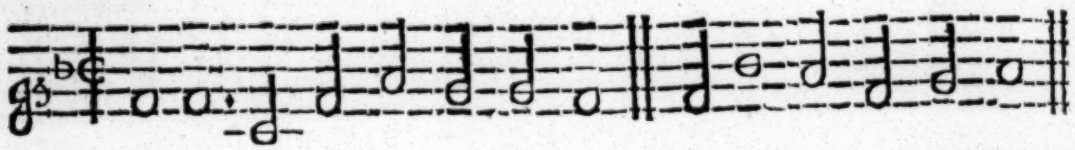
1ſt. Treble.



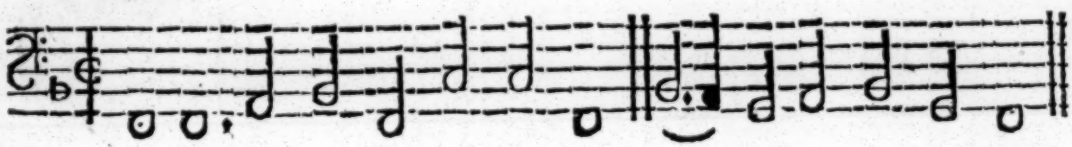
2d. Treble.

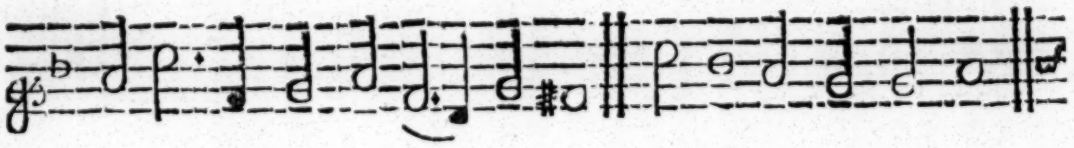


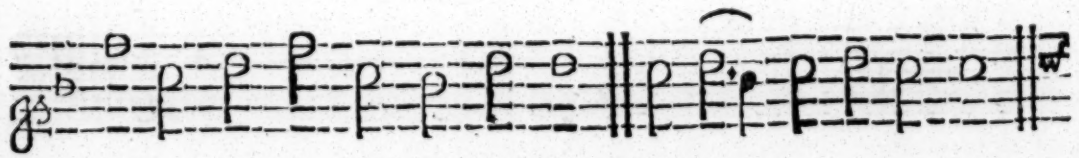
Tenor.



The Baſs.

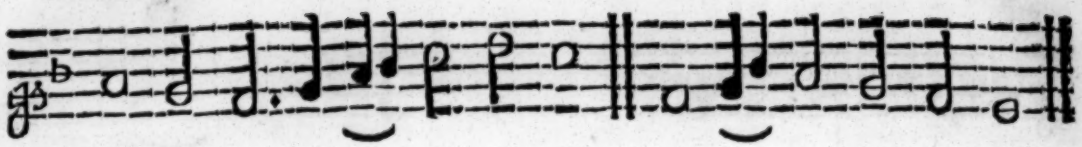




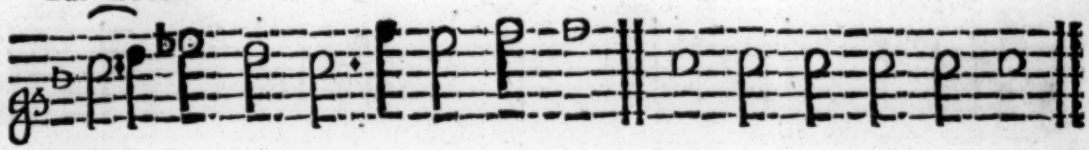


Common Metre Double.

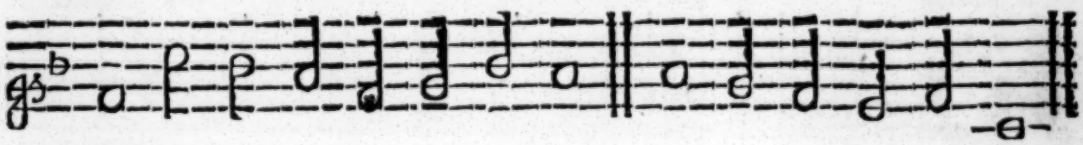
1ſt. Treble.



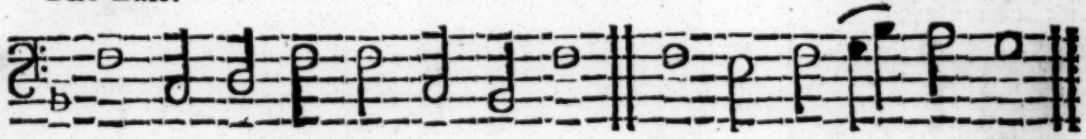
2d. Treble.

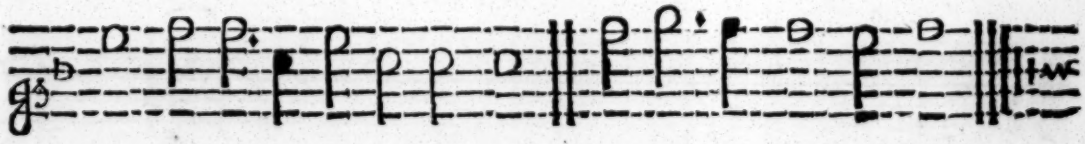


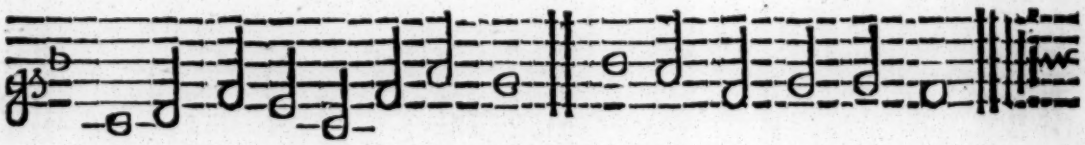
Tenor.



The Baſs.

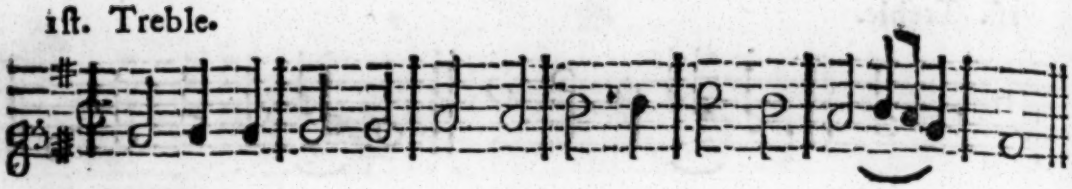




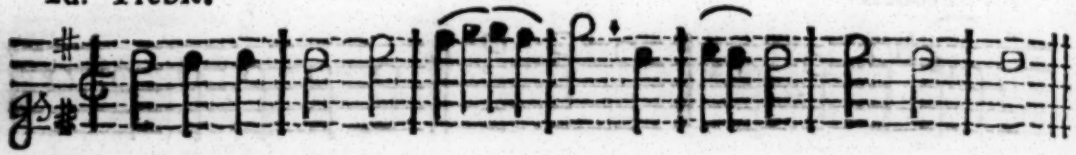


The 133d. *Pſalm Tune.* Common Metre Double.

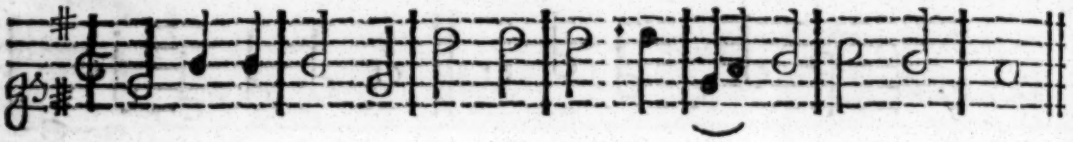
1ſt. Treble.



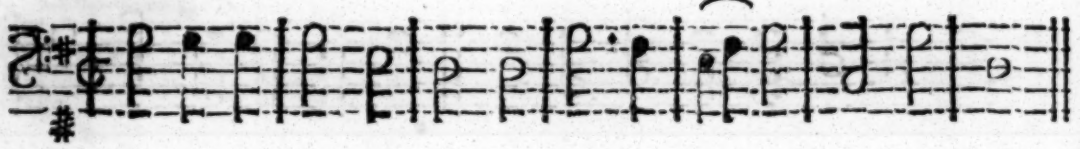
2d. Treble.

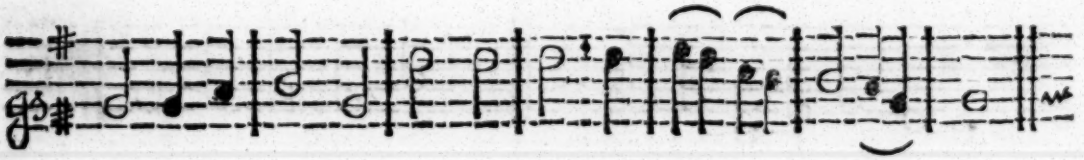


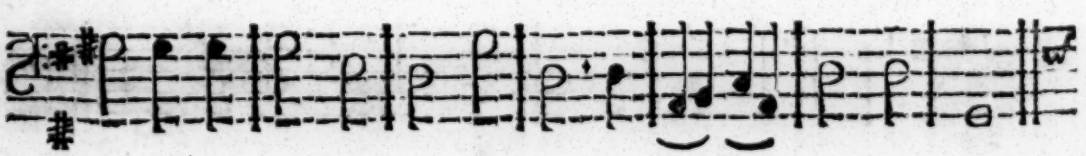
Tenor.



The Baſs.

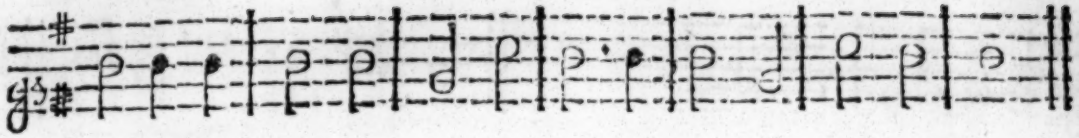




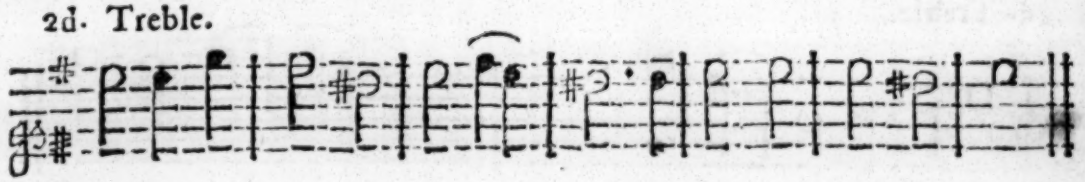


Common Metre Double.

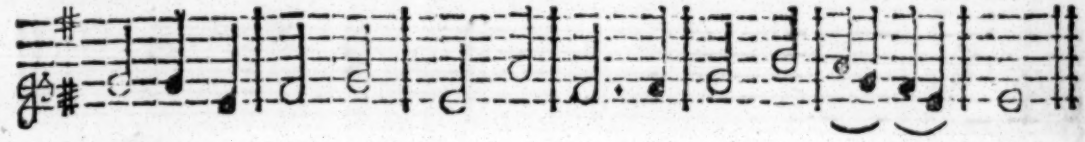
1ſt. Treble.



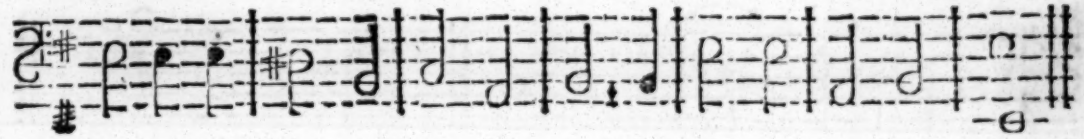
2d. Treble.

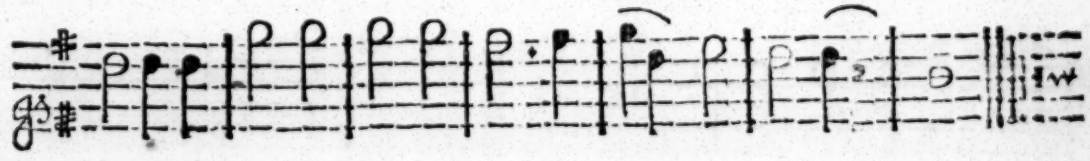


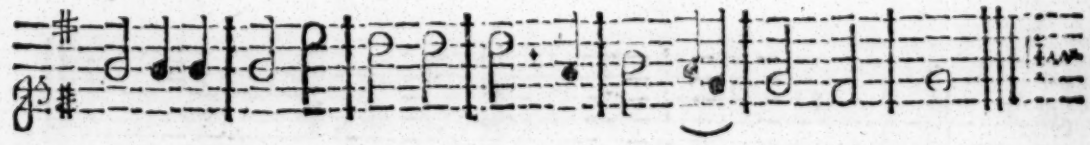
Tenor.

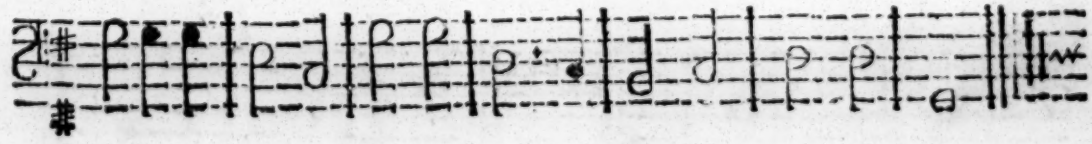


The Baſs.



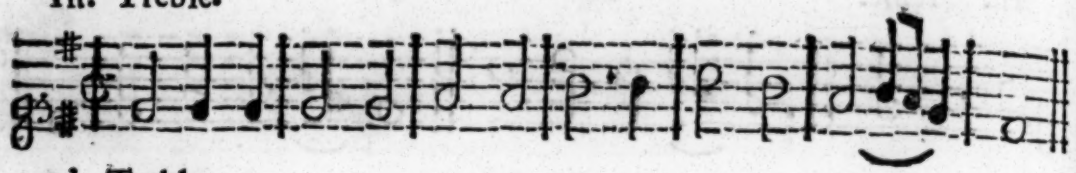




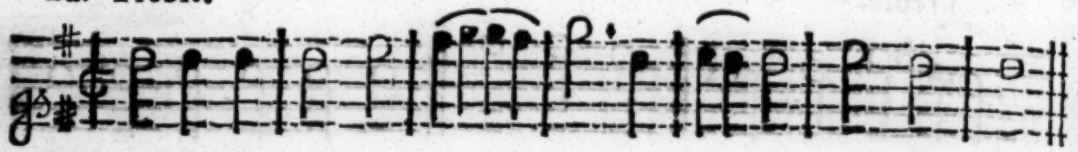


The 133d. *Pſalm Tune.* Common Metre Double.

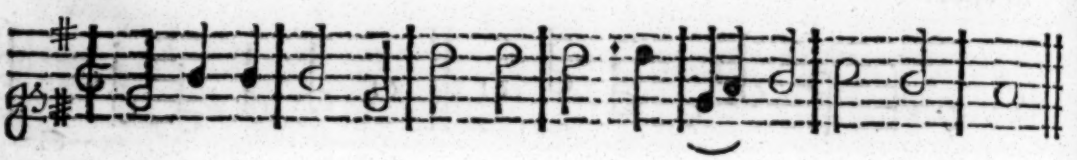
1ſt. Treble.



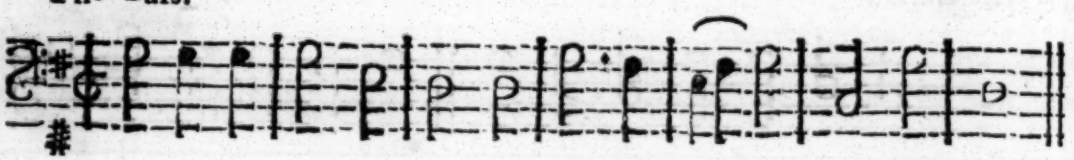
2d. Treble.

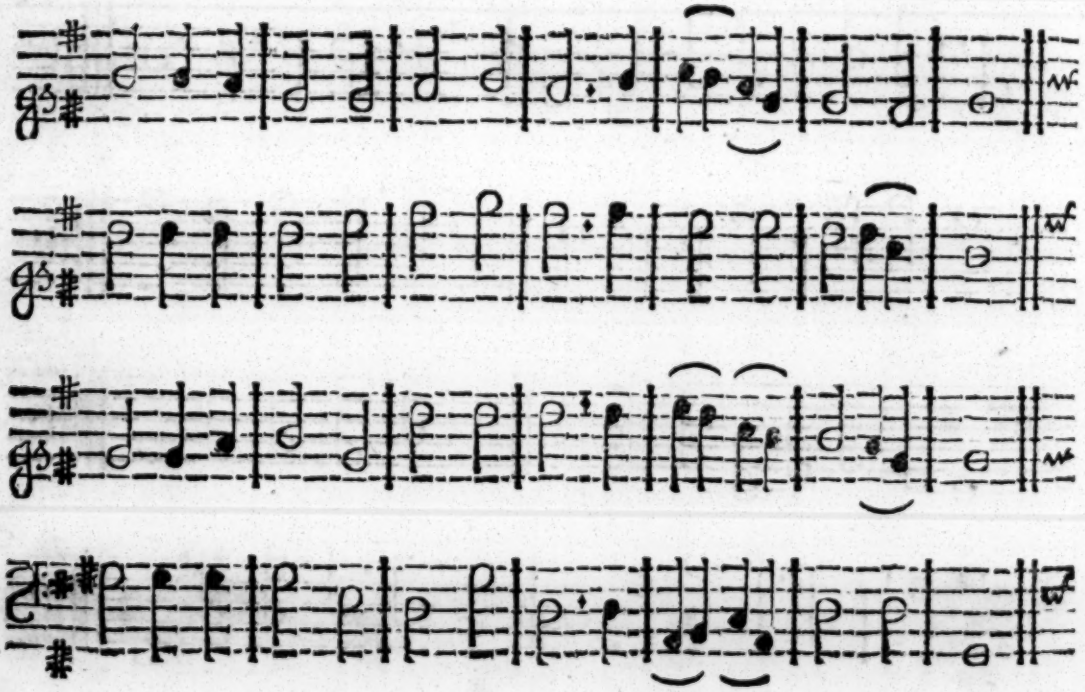


Tenor.



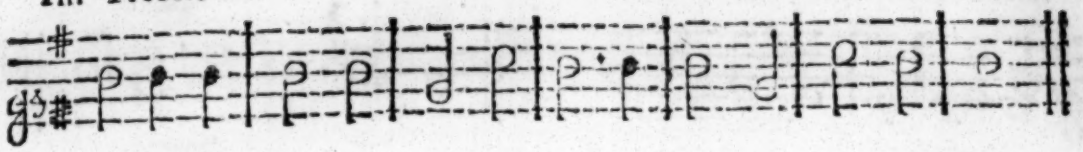
The Baſs.



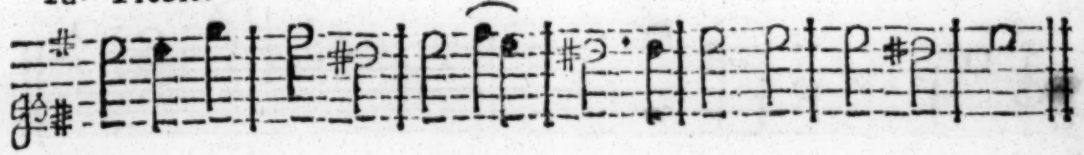


Common Metre Double.

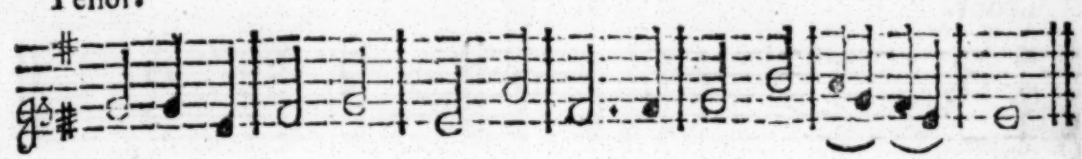
1ſt. Treble.



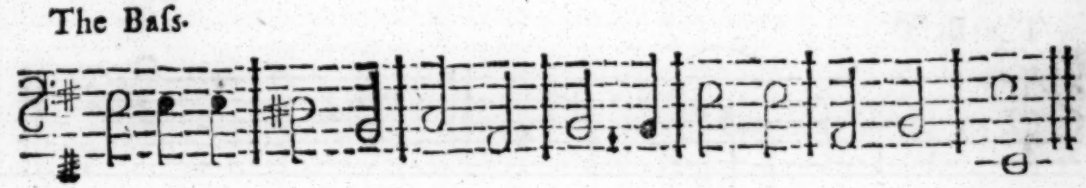
2d. Treble.

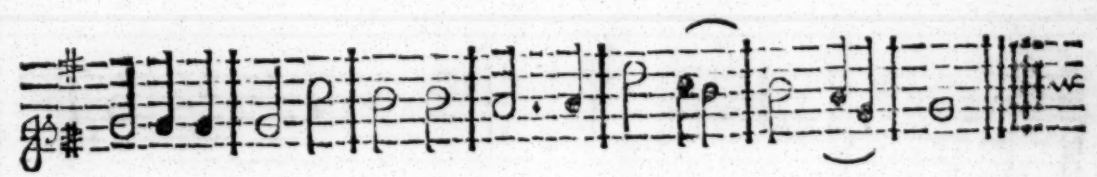


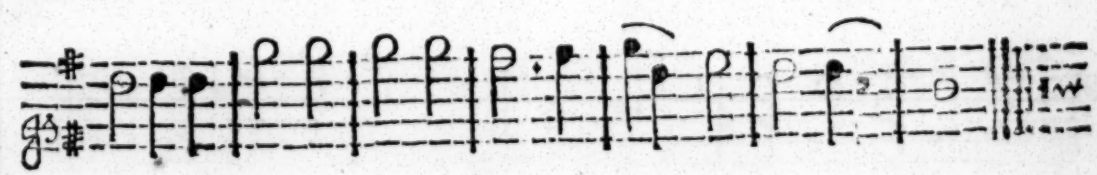
Tenor.

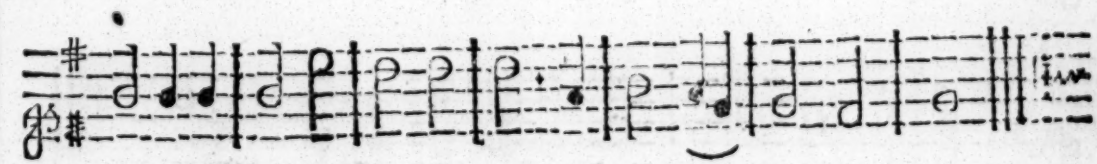


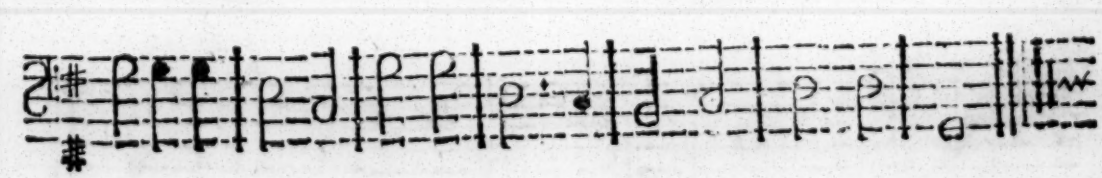
The Baſs.





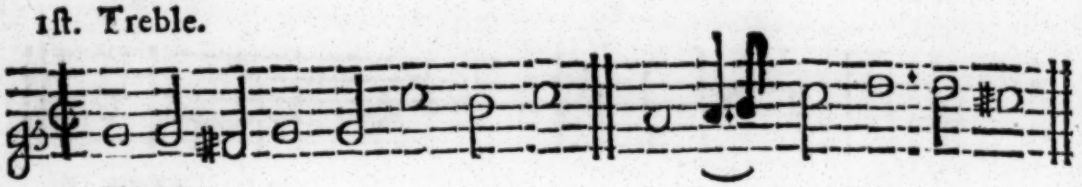






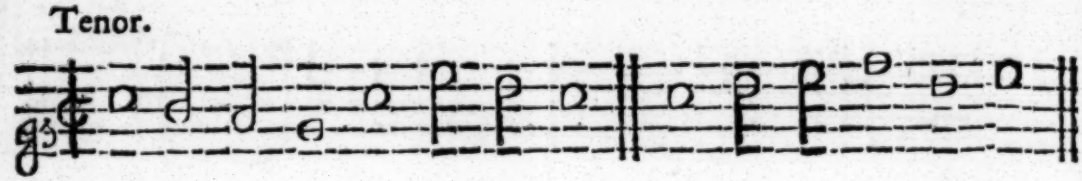
The Old 137th. *Pſalm Tune.* Common Metre Double.

1ſt. Treble.

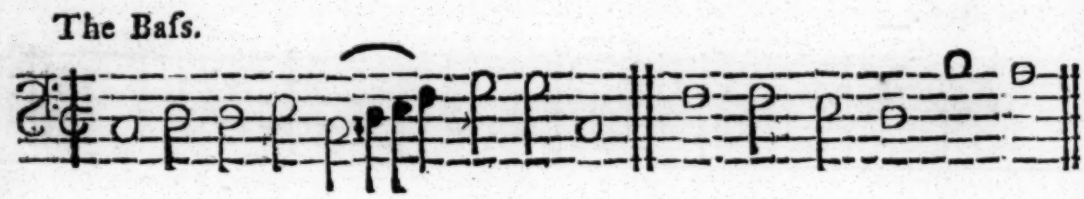


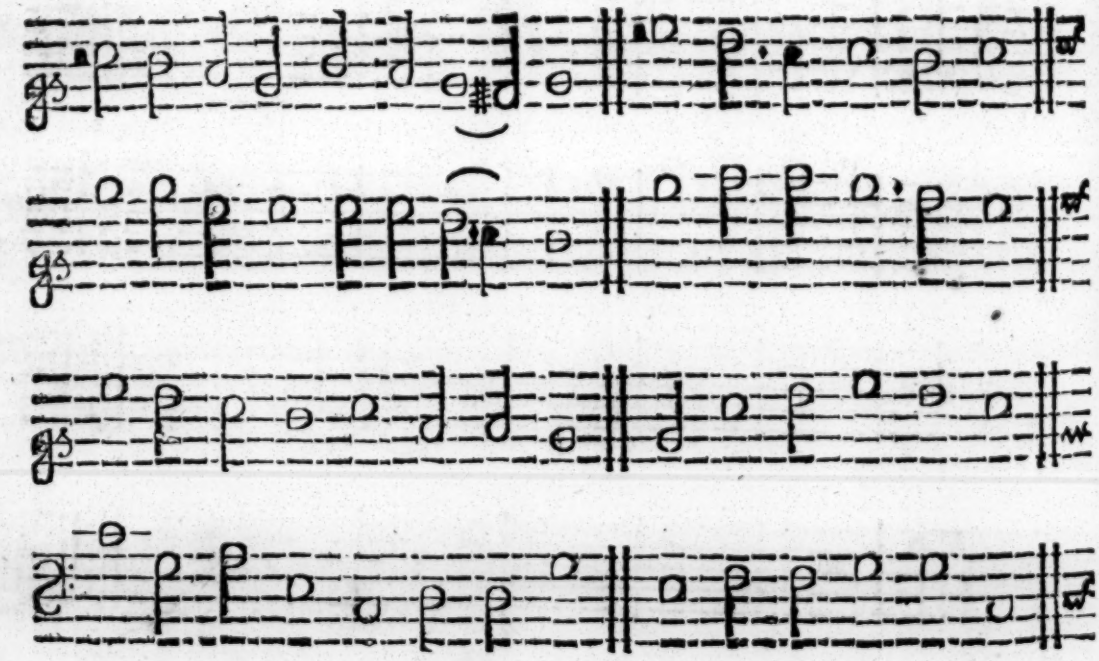
2d. Treble.

Tenor.



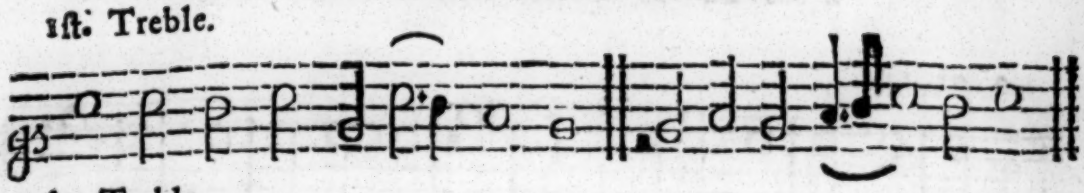
The Baſs.



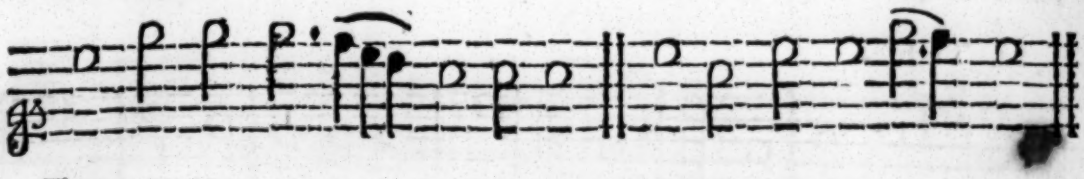


Common Metre Double.

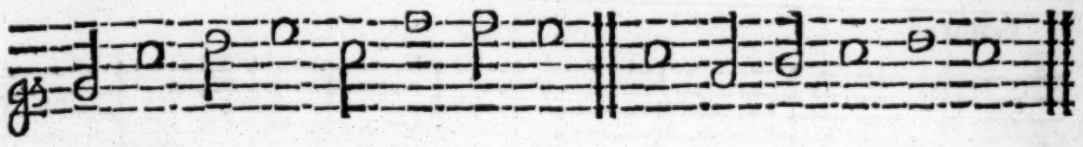
1ſt. Treble.



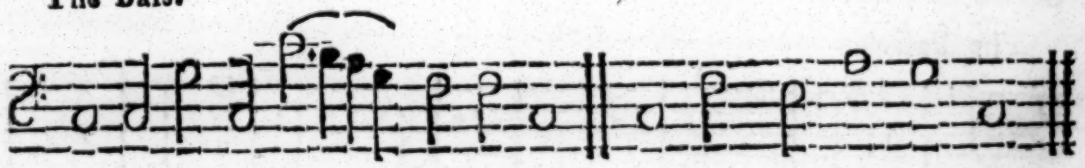
2d. Treble.

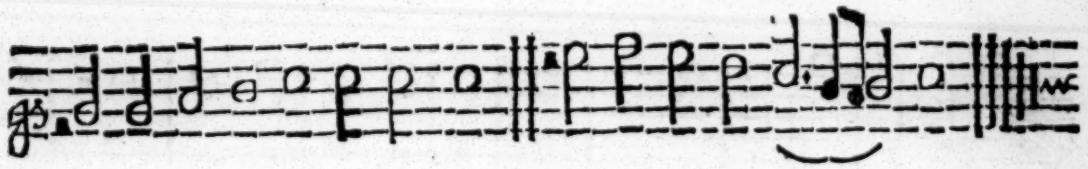


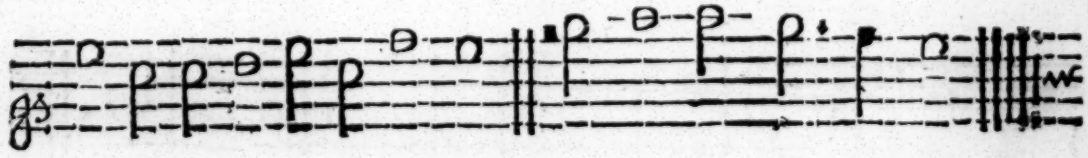
Tenor.

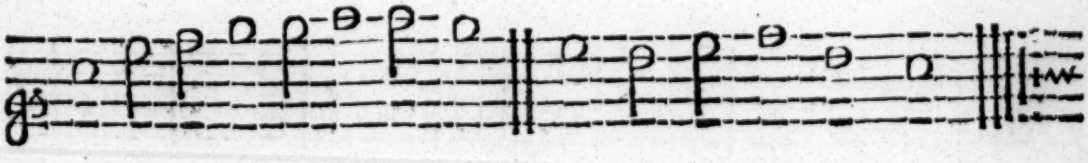


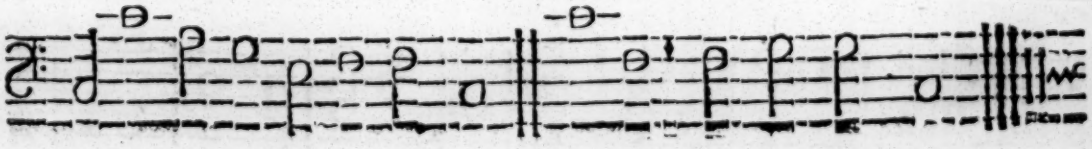
The Baſs.





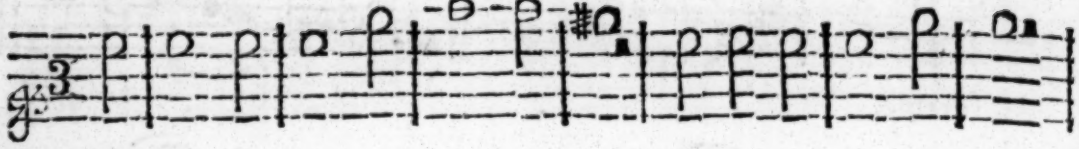




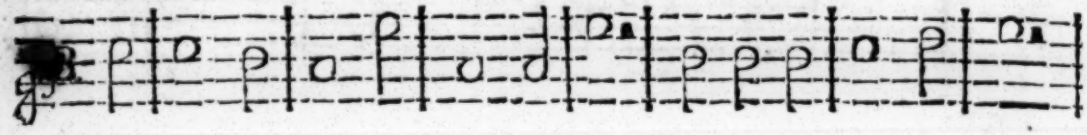


Wells Tune. Common Metre Double.

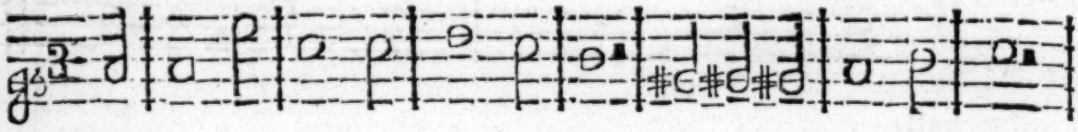
1ſt. Treble.



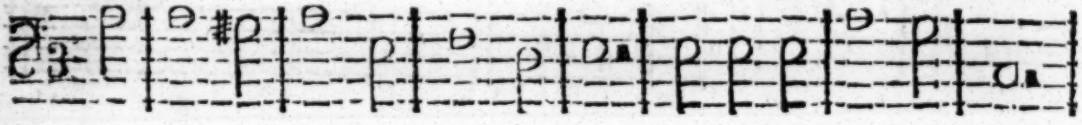
2d. Treble.

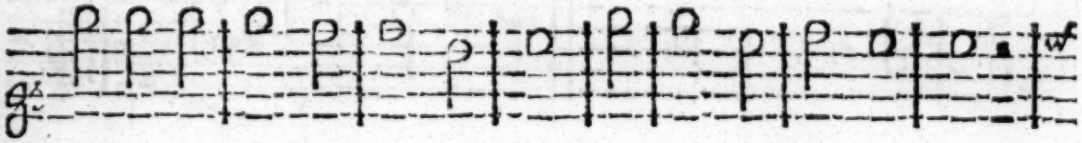


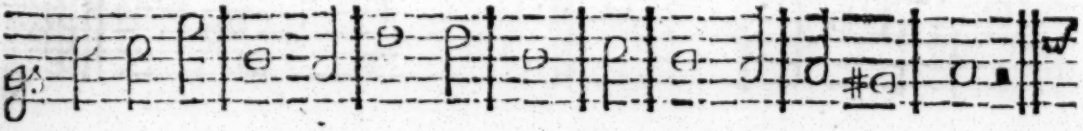
Tenor.

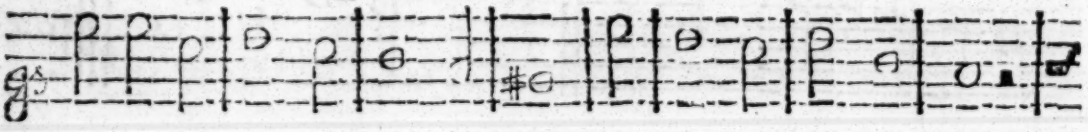


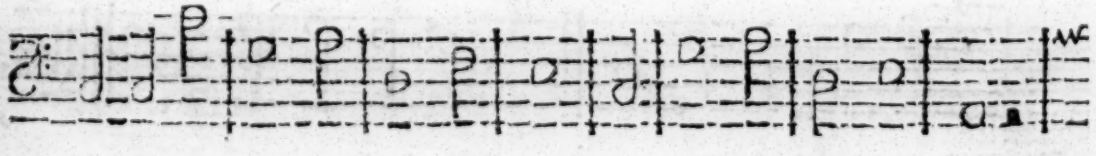
The Baſs.





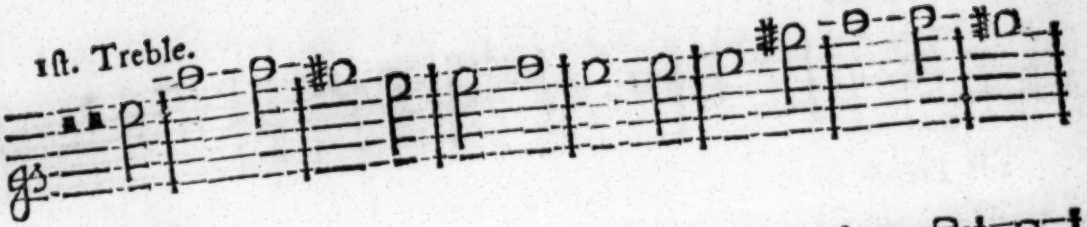




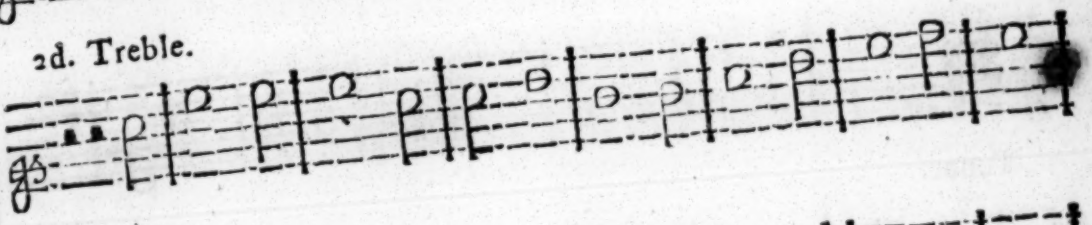


Common Metre Double.

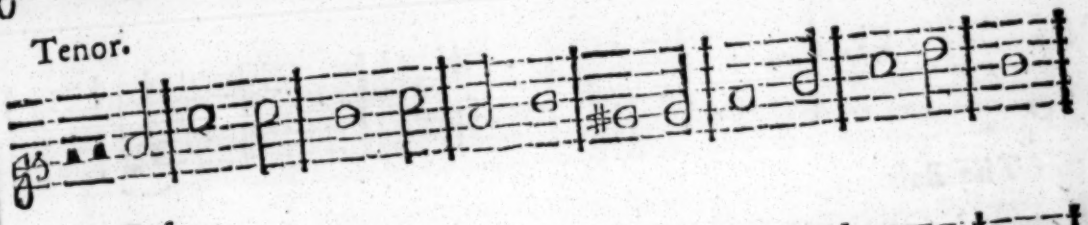
1ſt. Treble.



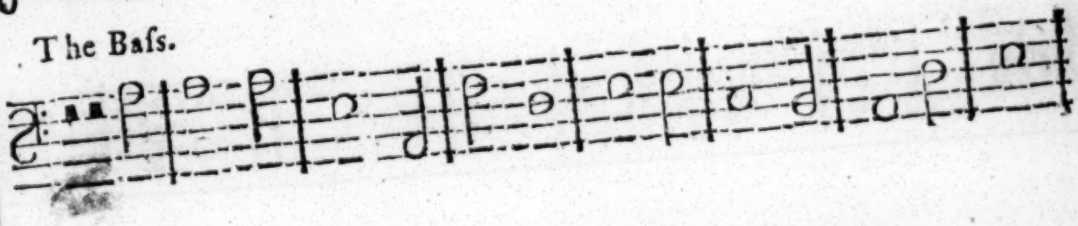
2d. Treble.

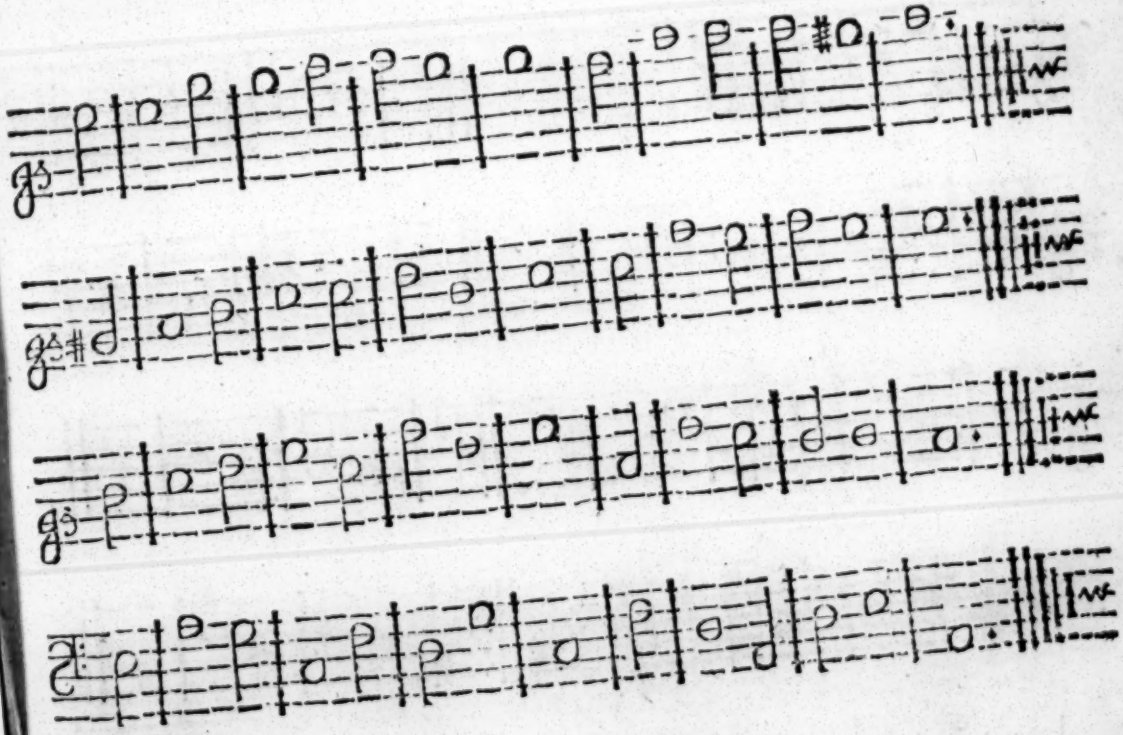


Tenor.



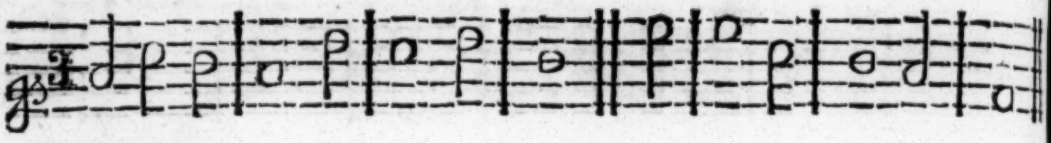
The Baſs.



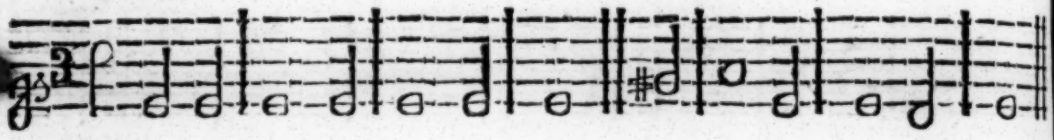


St. *Andrew's Tune.* Common Metre Double.

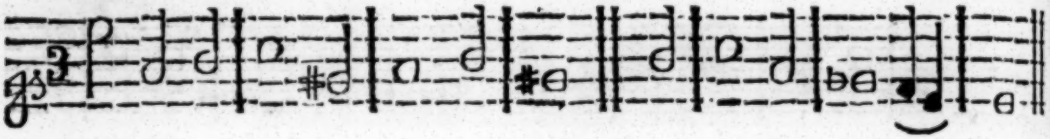
1ſt. Treble.



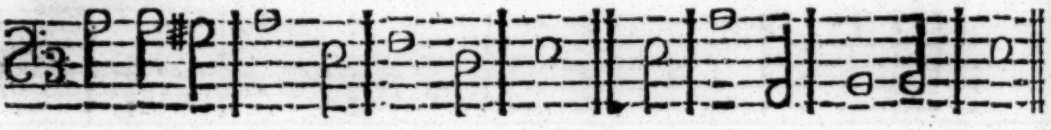
2d. Treble.

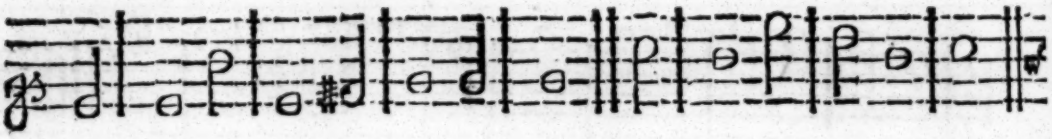


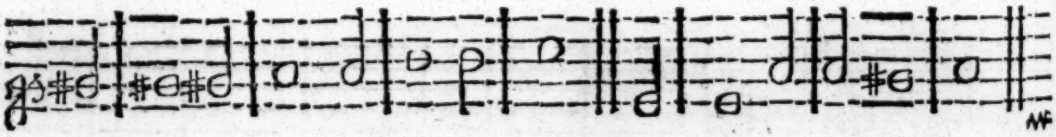
Tenor.

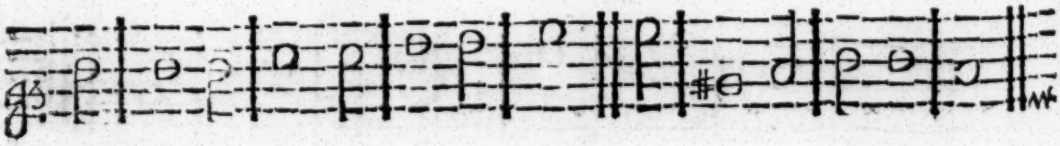


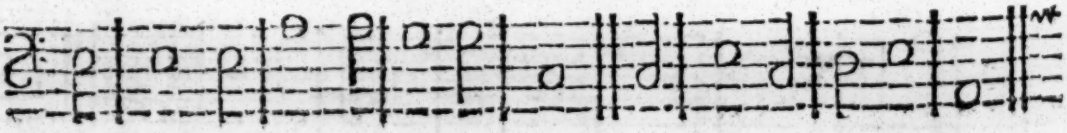
The Baſs.





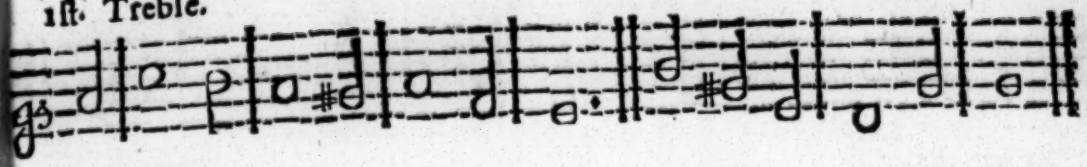




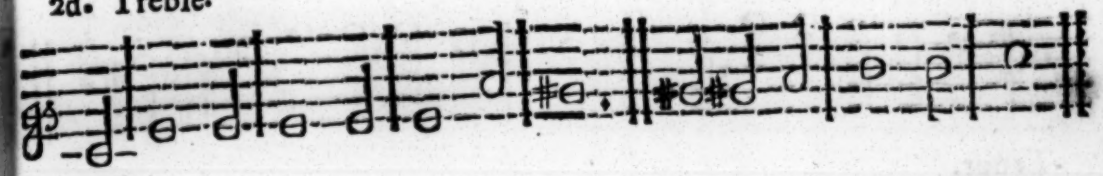


Common Metre Double.

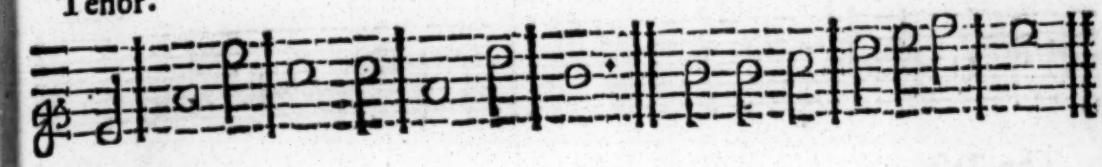
1ſt. Treble.



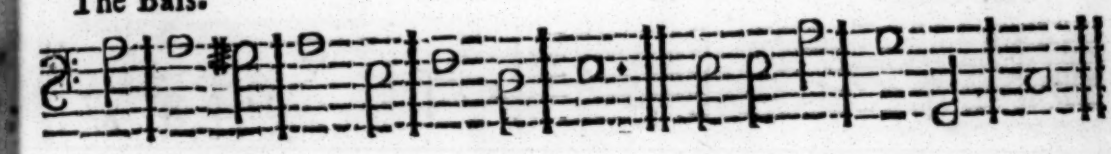
2d. Treble.

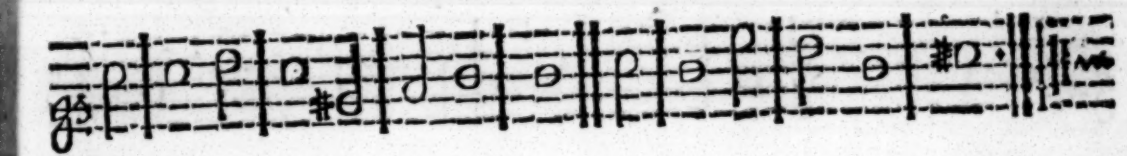


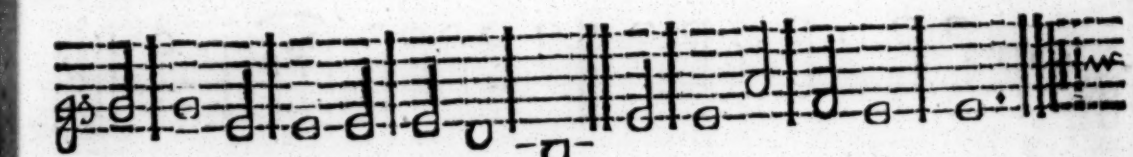
Tenor.

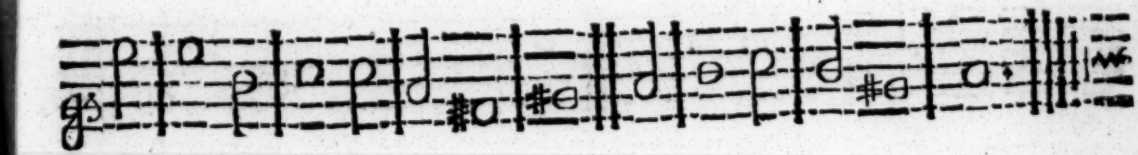


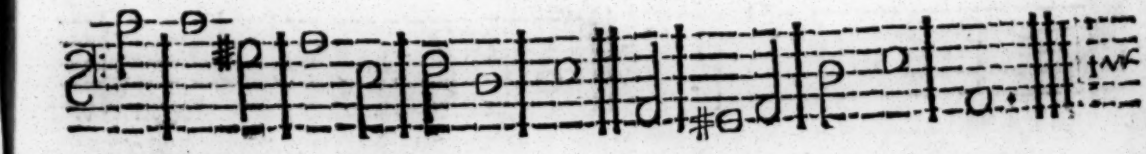
The Baſs.





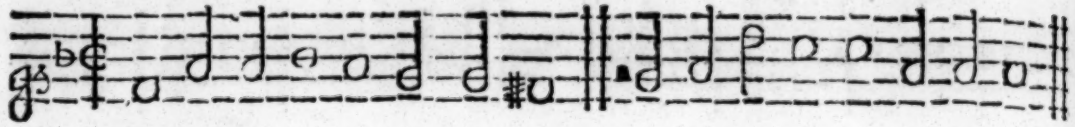






The Old 51ſt. *Pſalm Tune.* Long Metre Double.

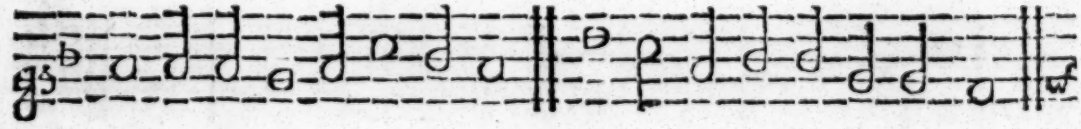
1ſt. Treble.



2d. Treble.

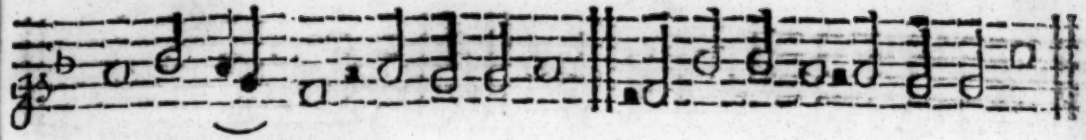
Tenor.

The Baſs.



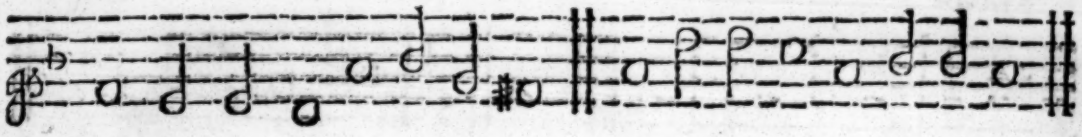
Long Metre Double.

1ſt. Treble.

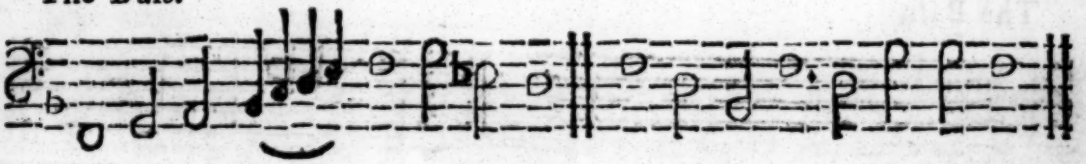


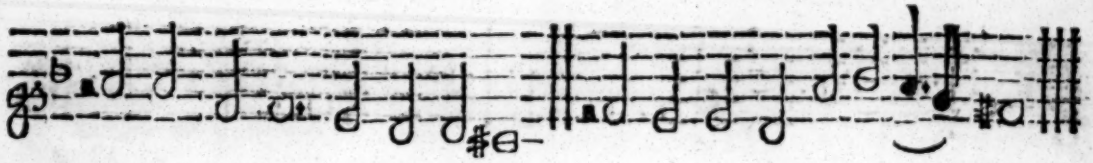
2d. Treble.

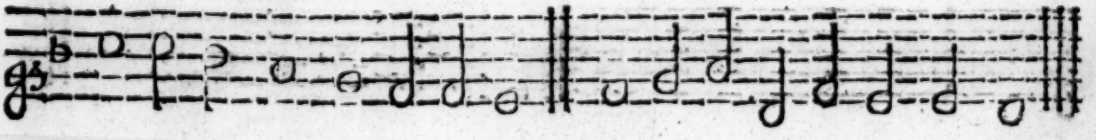
Tenor.

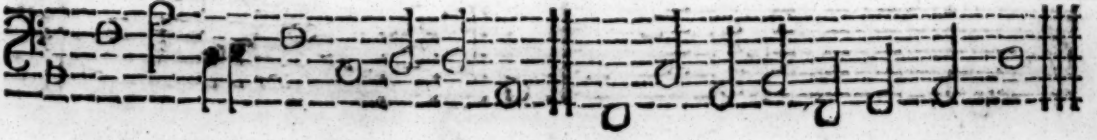


The Baſs.



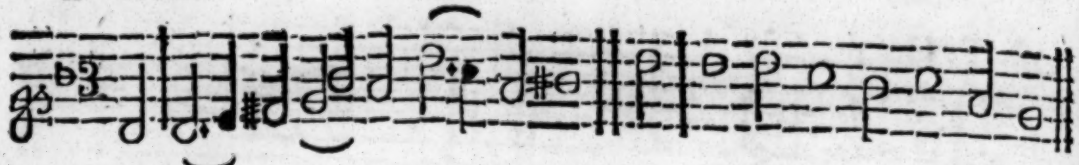






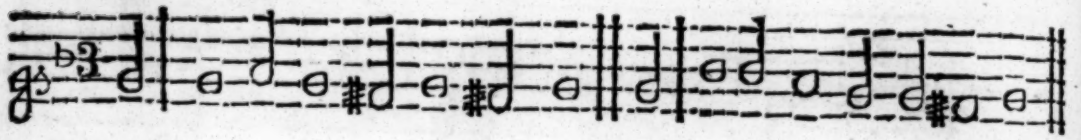
Lamentation Tune. Long Metre Double.

1ſt. Treble.

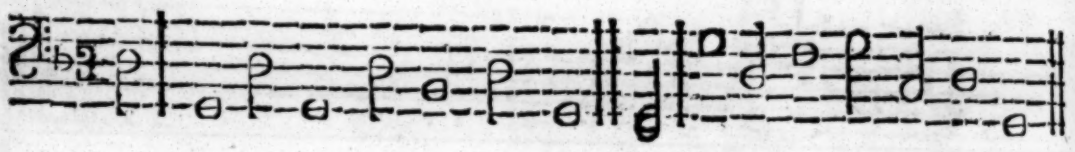


2d. Treble.

Tenor.

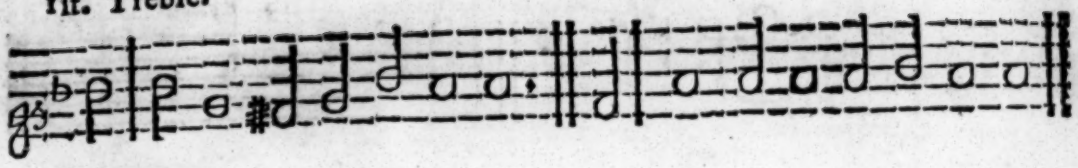


The Baſs.

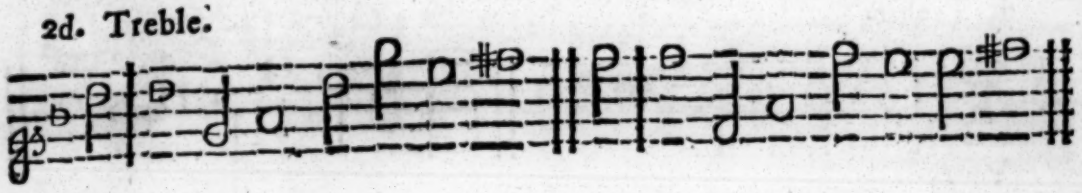


Long Metre Double.

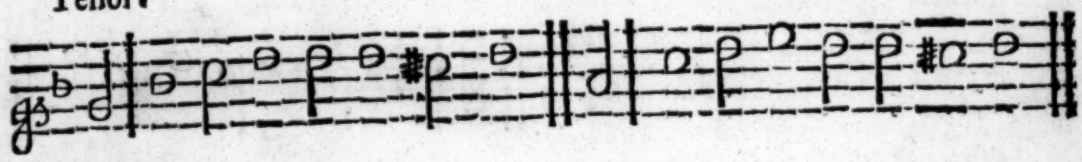
1ſt. Treble.



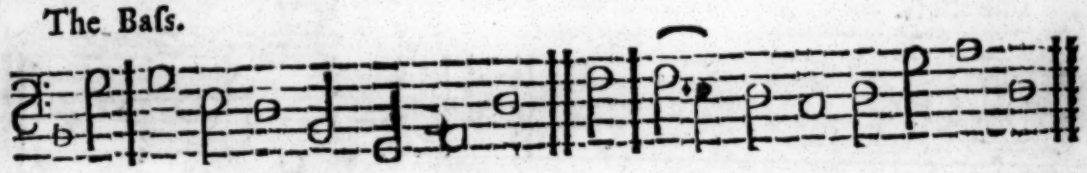
2d. Treble.

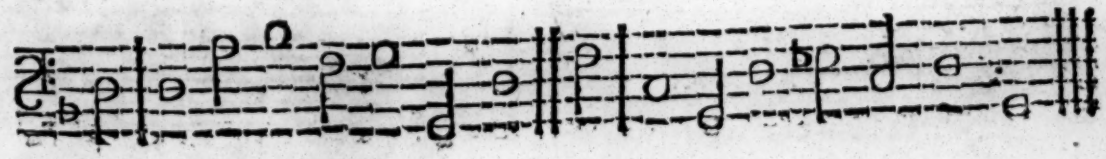


Tenor.



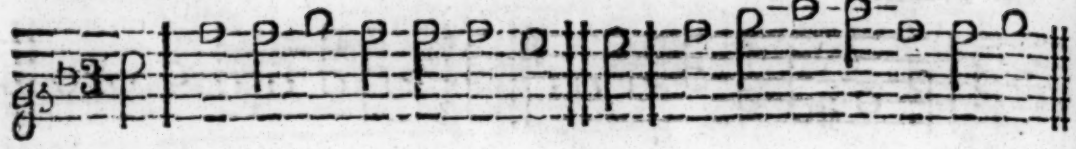
The Baſs.



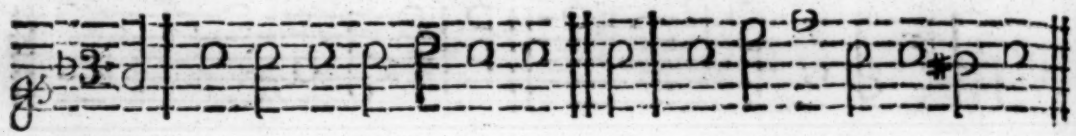


Somerſet Tune. Long Metre Double.

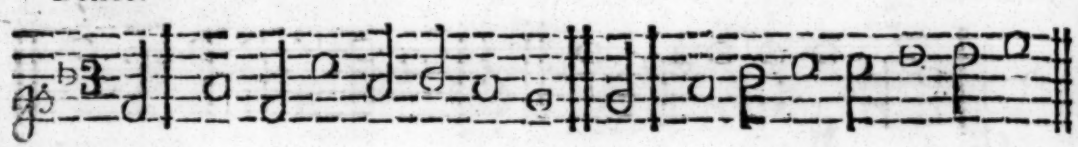
1ſt. Treble.



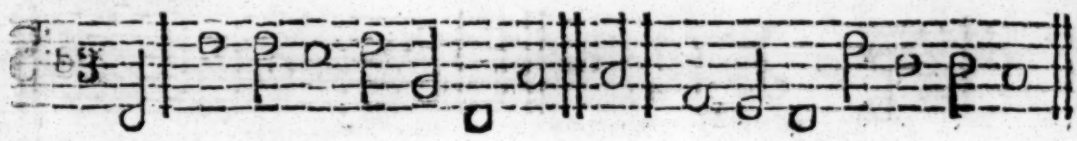
2d. Treble.

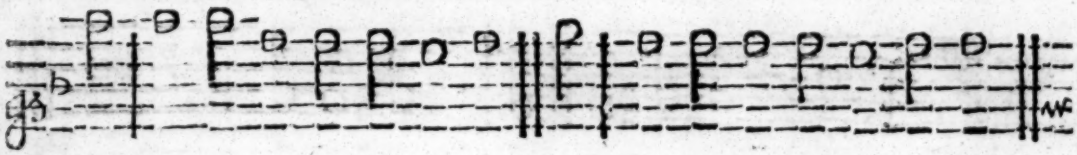


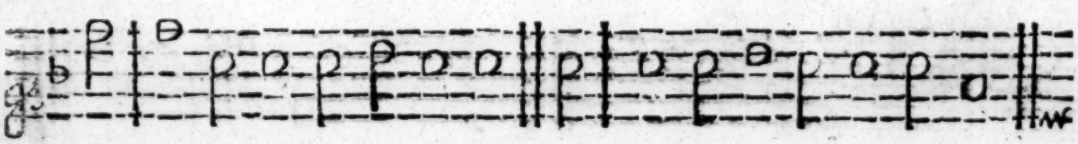
Tenor.

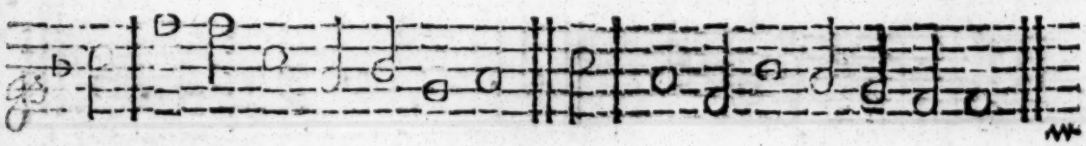


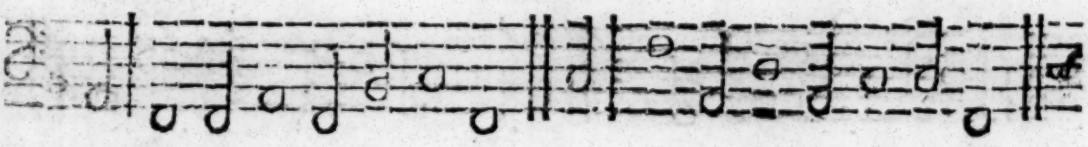
The Baſs.







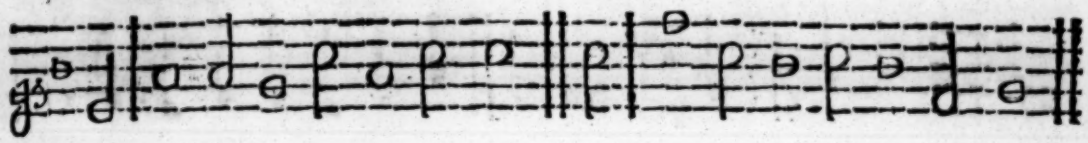




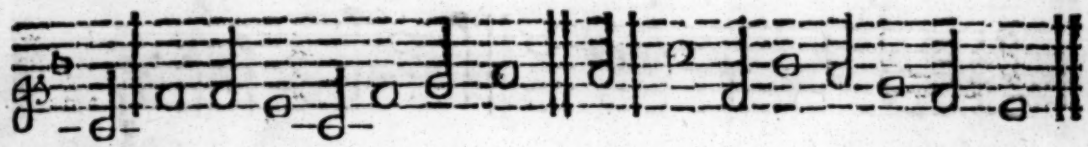
Long Metre Double.

1ſt. Treble.

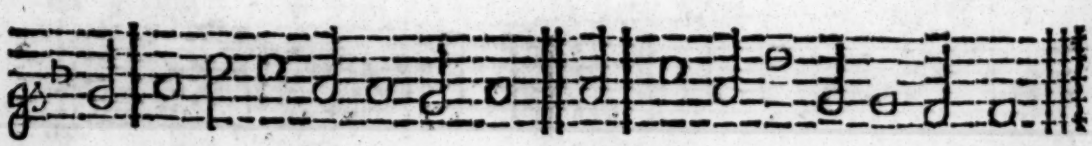
2d. Treble.

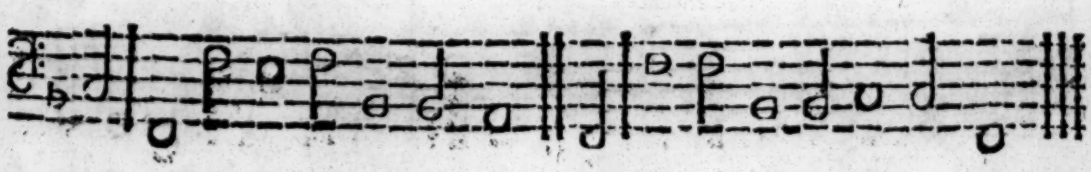


Tenor.



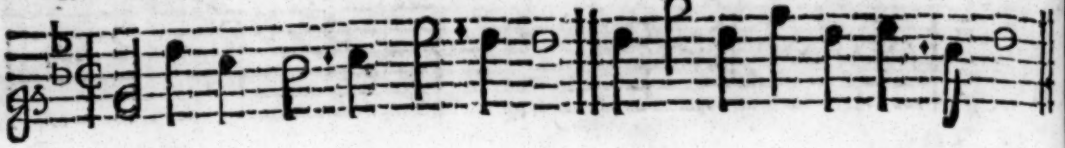
The Baſs.





The 107th. *Pſalm Tune.* Long Metre Double.

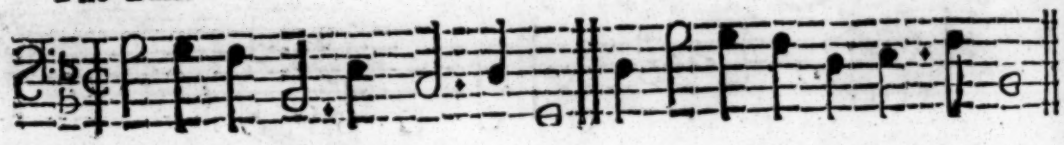
1ſt. Treble.

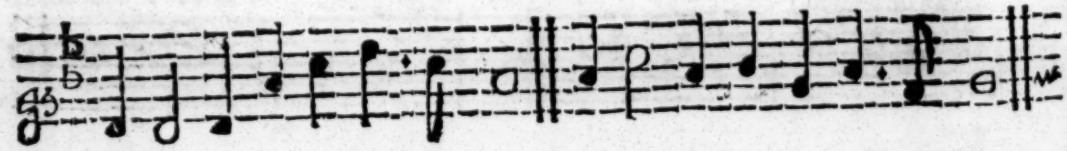


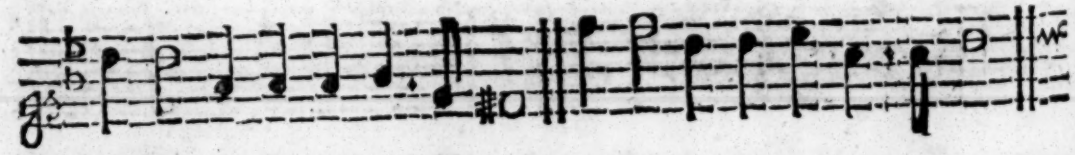
2d. Treble.

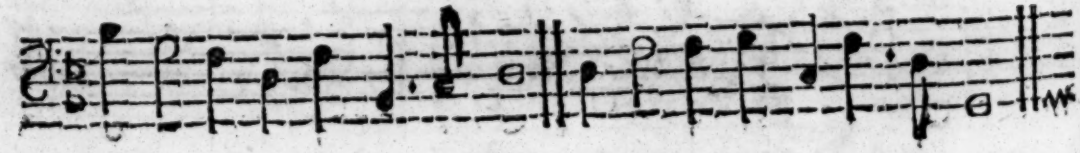
Tenor.

The Baſs.



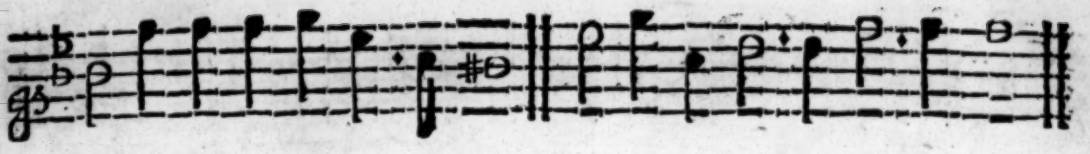




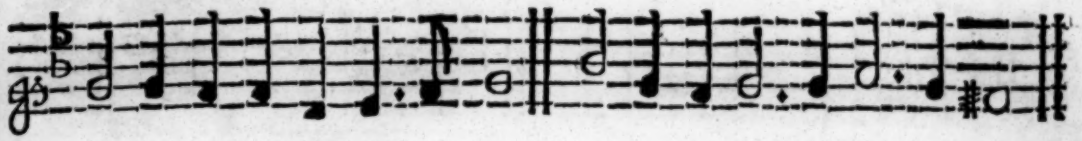


Long Metre Double.

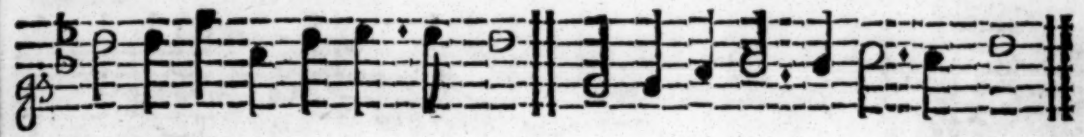
1ſt. Treble.



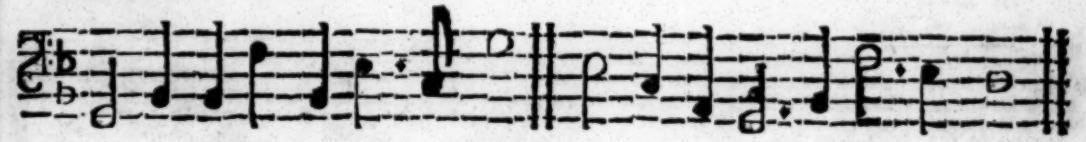
2d. Treble.



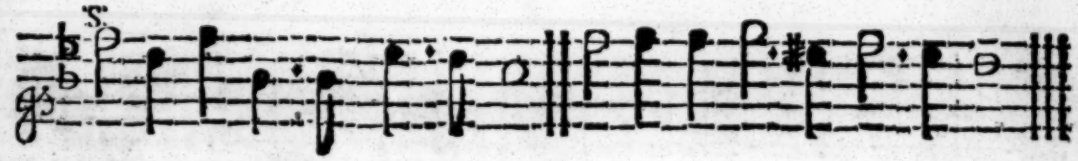
Tenor.



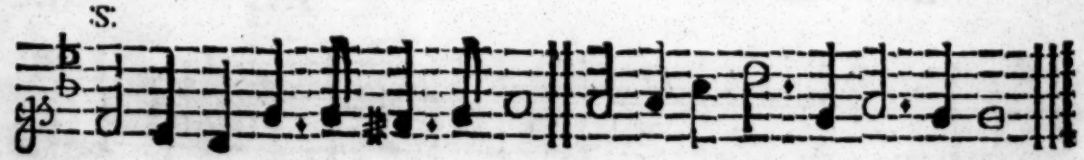
The Baſs.



S.

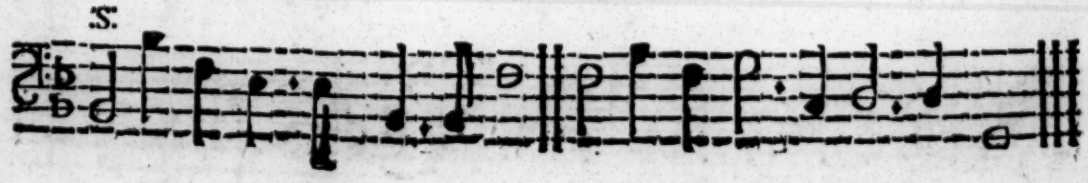


S.



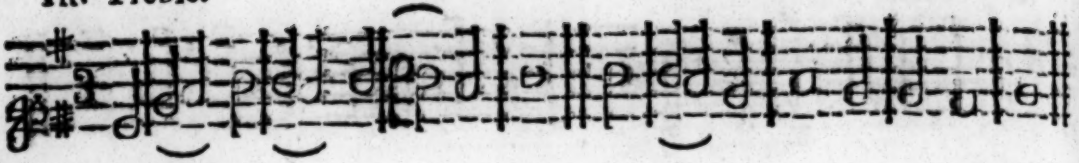
S.

S.



Newport Tune. Long Metre Double.

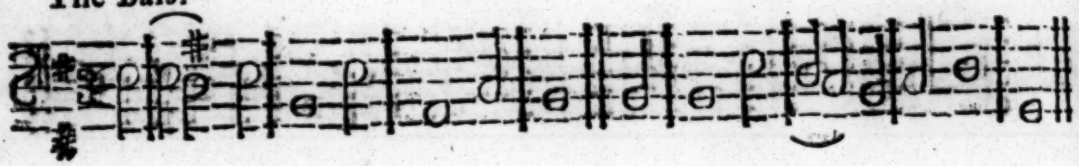
1st. Treble.

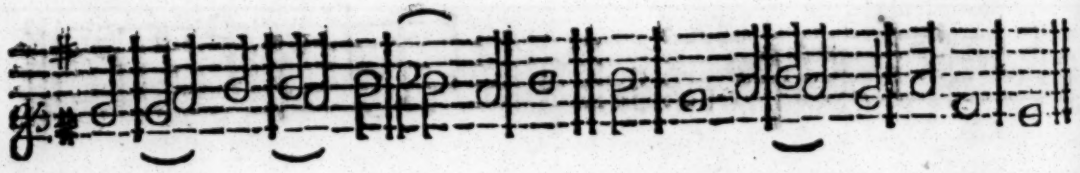


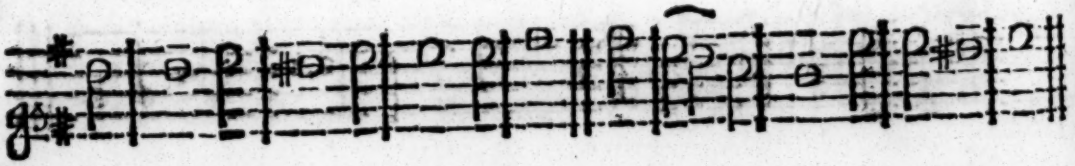
2d. Treble.

Tenor.

The Baſs.

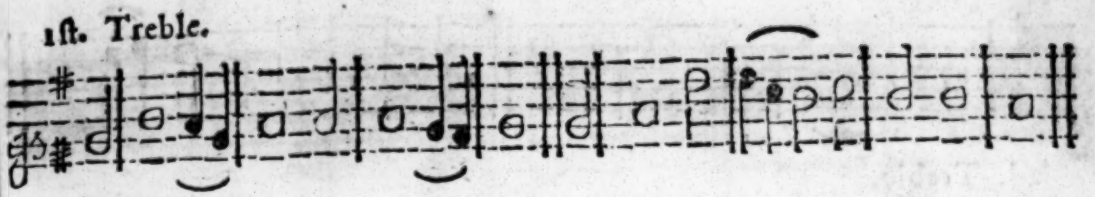






Long Metre Double.

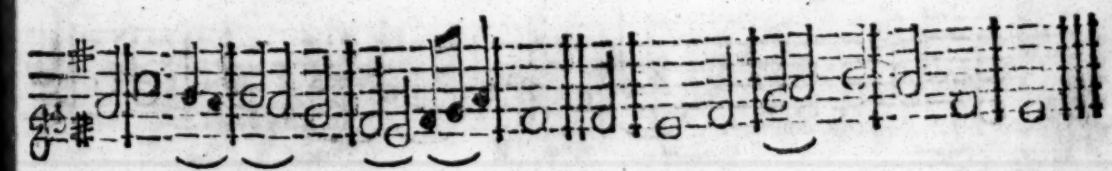
1ſt. Treble.

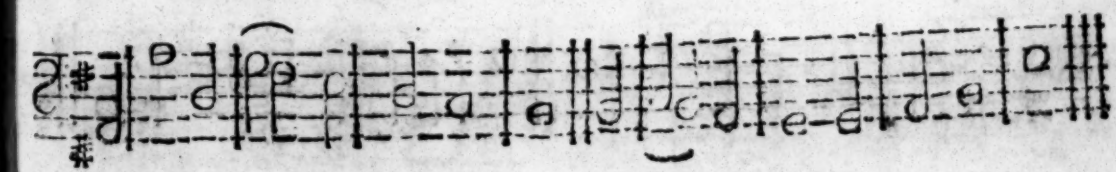


2d. Treble.

Tenor.

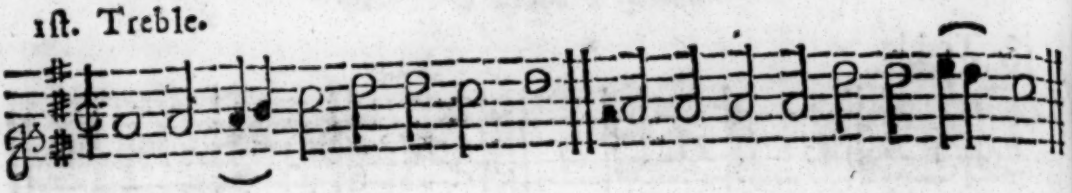
The Baſs.





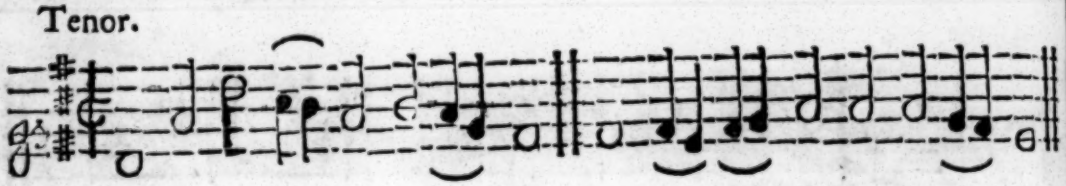
Bucklebury Tune. Long Metre Double.

1ſt. Treble.

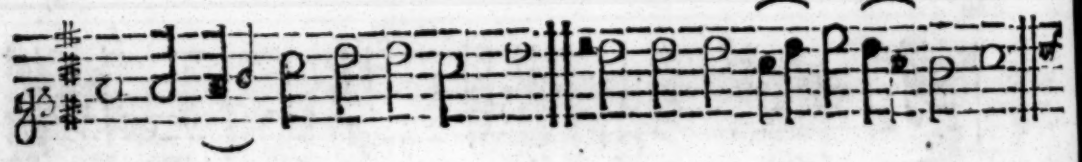


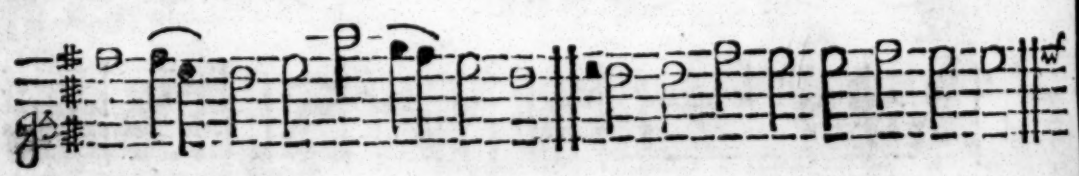
2d. Treble.

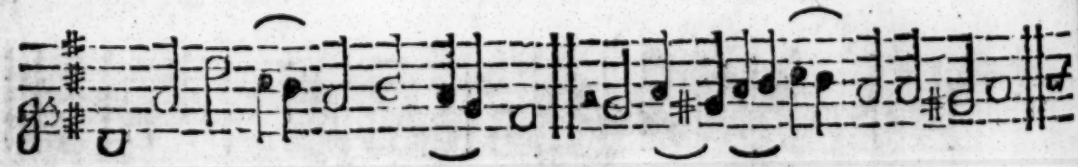
Tenor.

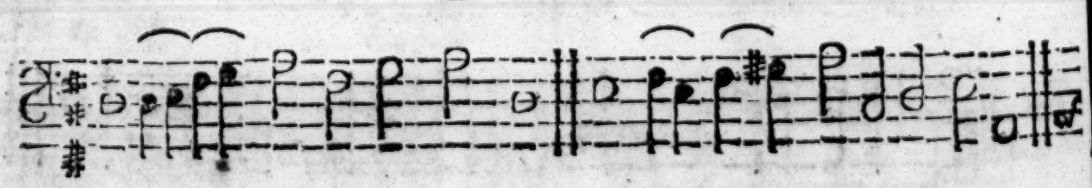


The Baſs.



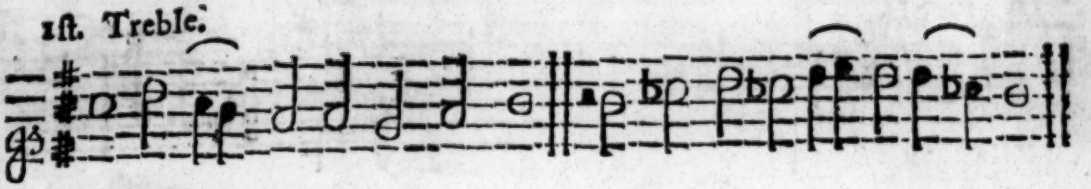




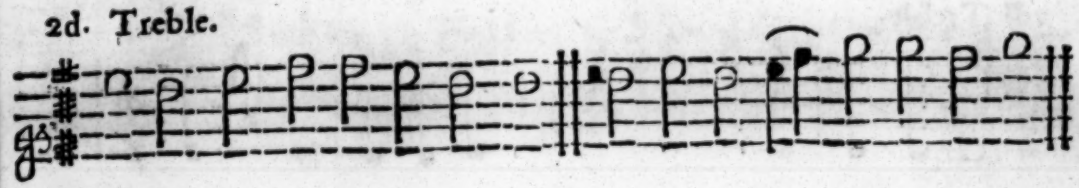


Long Metre Double.

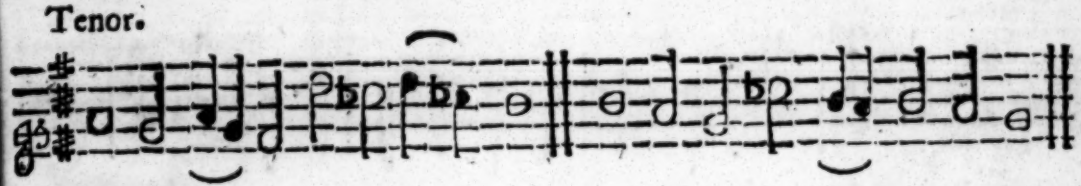
1st. Treble.



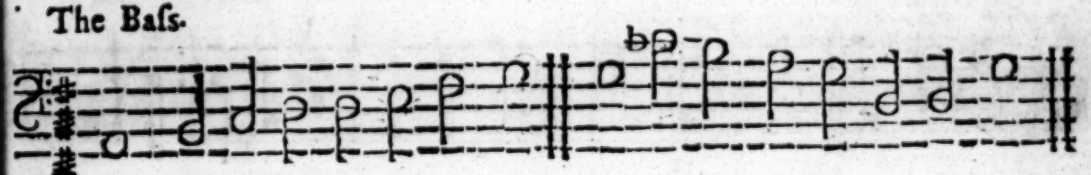
2d. Treble.

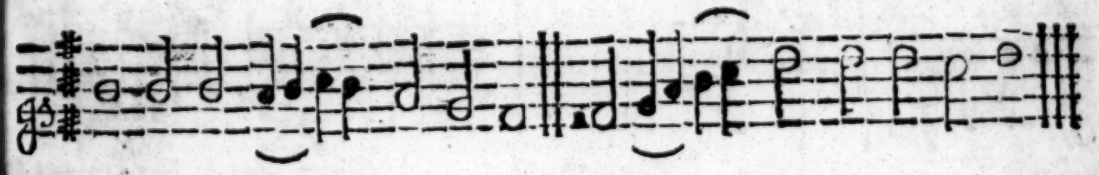


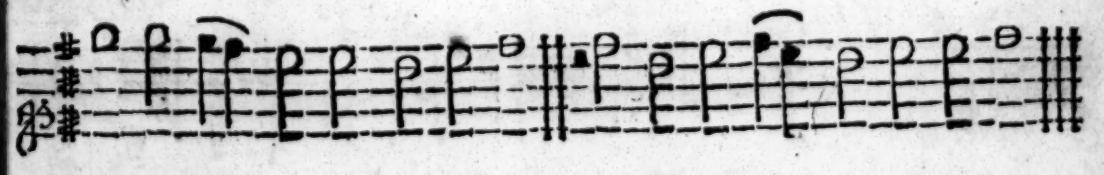
Tenor.

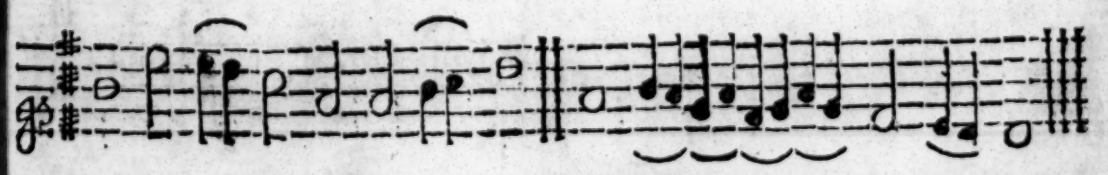


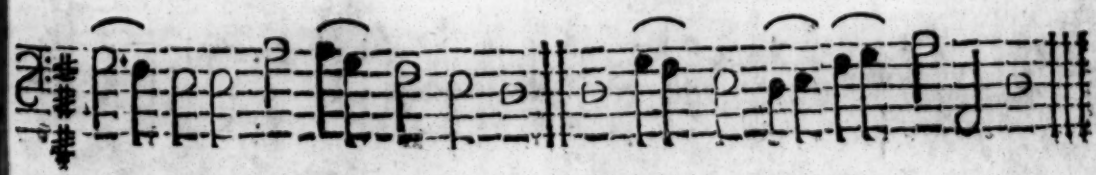
The Bass.





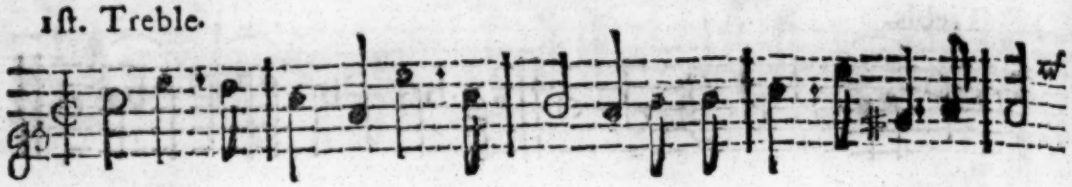




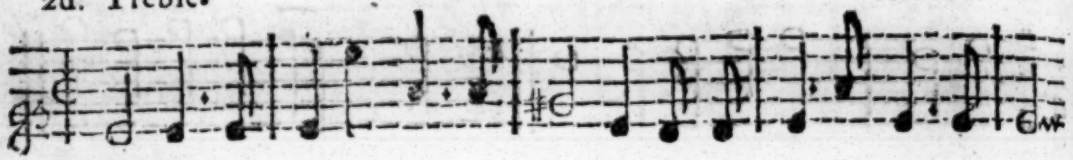


Barwick Tune to the 112th. *Pſalm.* Long Metre Double.

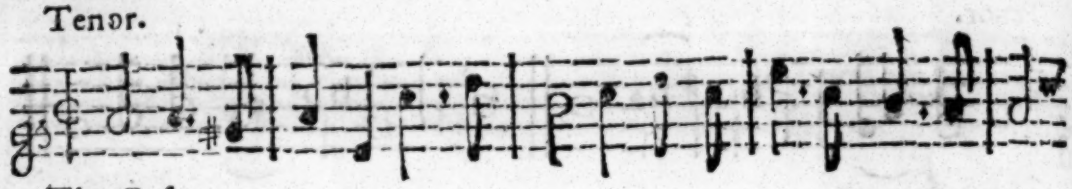
1ſt. Treble.



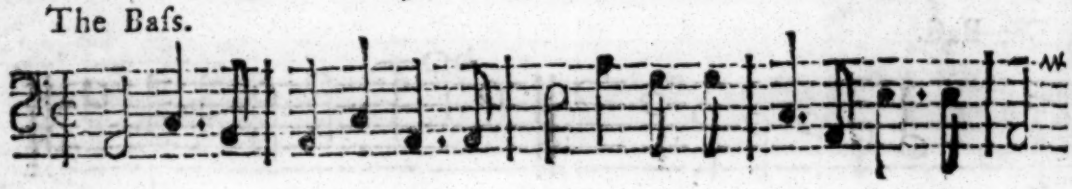
2d. Treble.

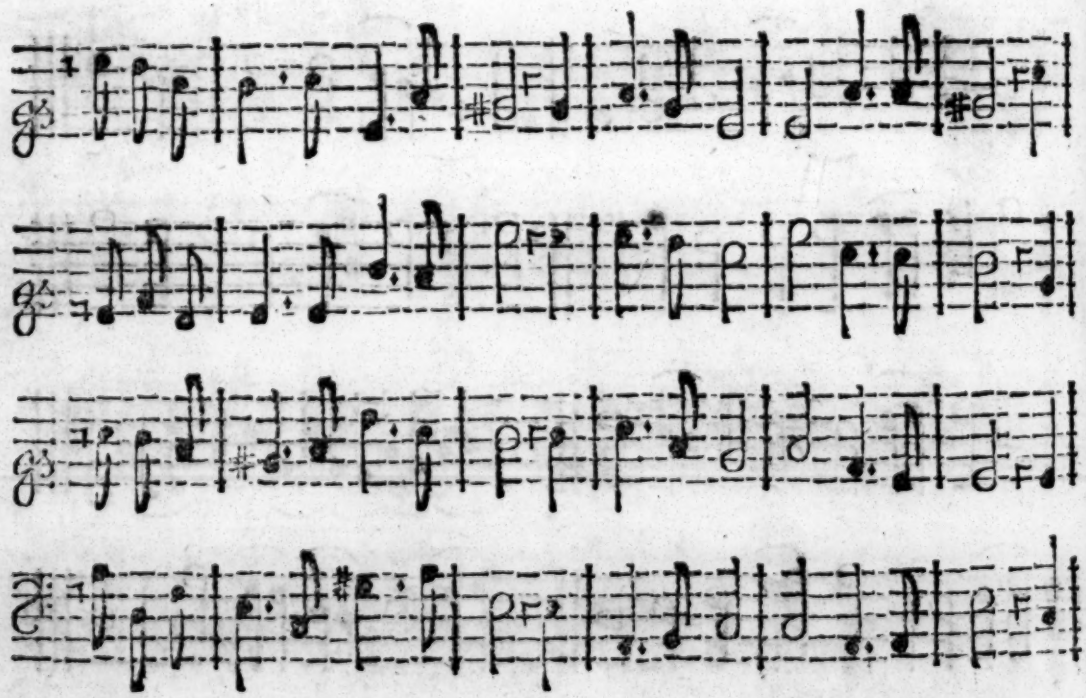


Tenor.



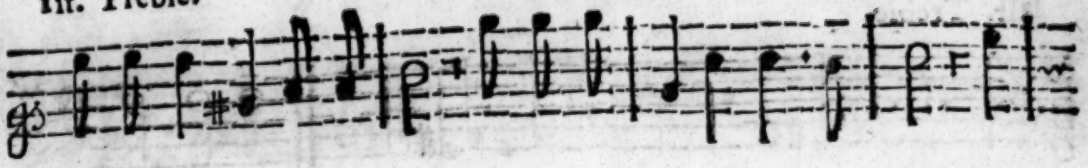
The Baſs.



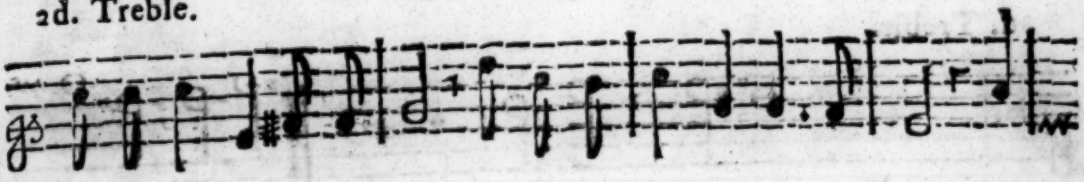


Long Metre Double.

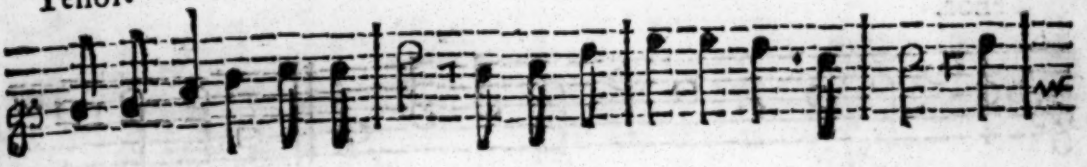
1ſt. Treble.



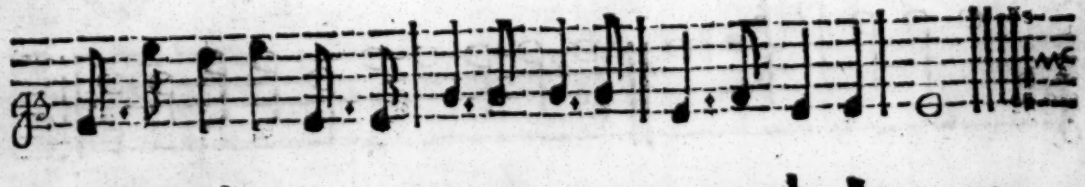
2d. Treble.

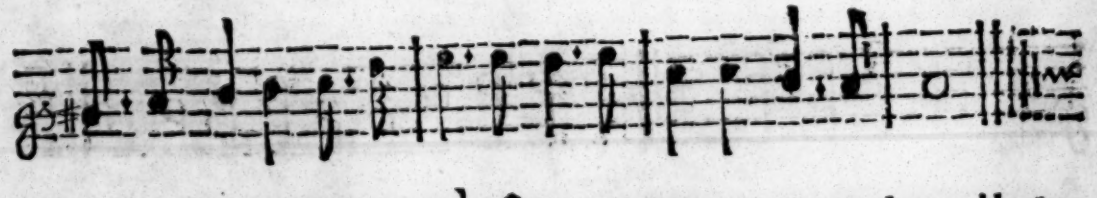


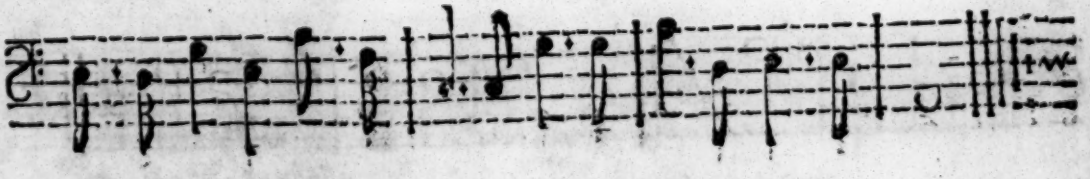
Tenor.



The Baſs.



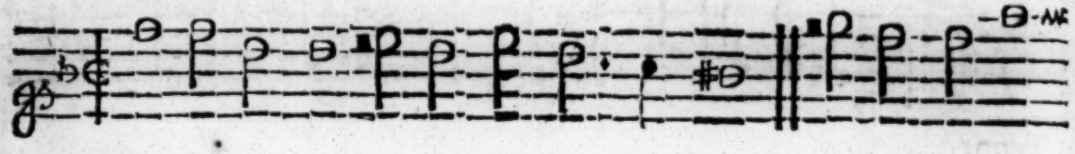




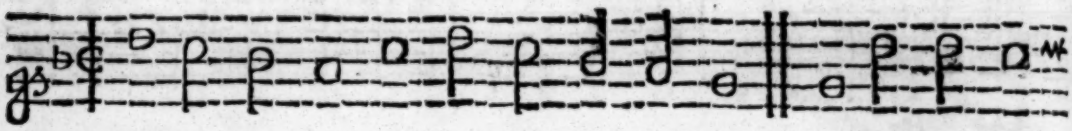
The 50th. *Pſalm Tune Proper.* Particular Meaſure.

1ſt. Treble.

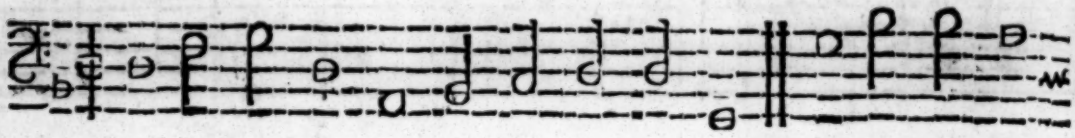
2d. Treble.

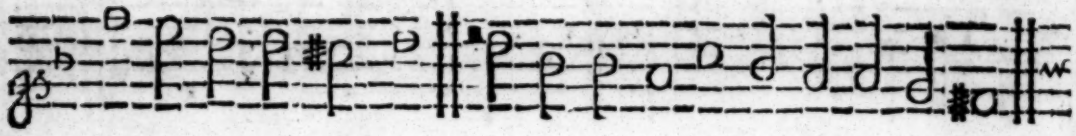


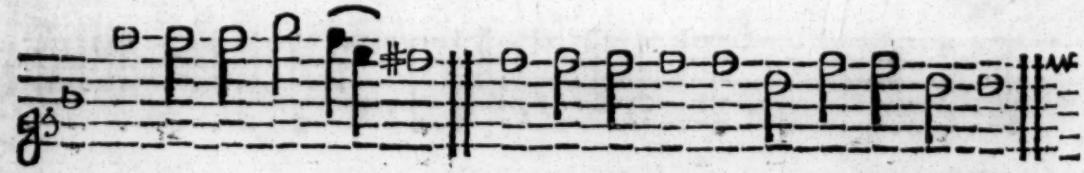
Tenor.

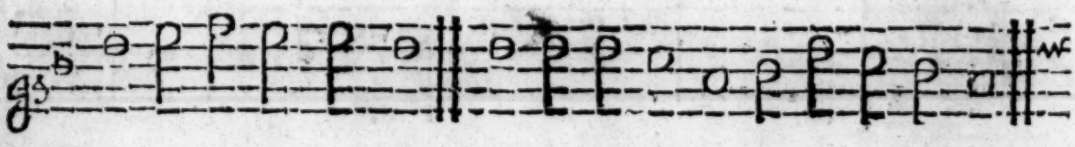


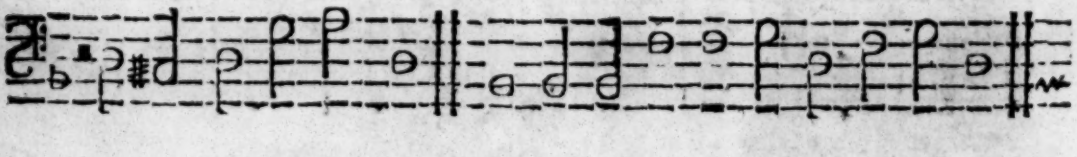
The Baſs.





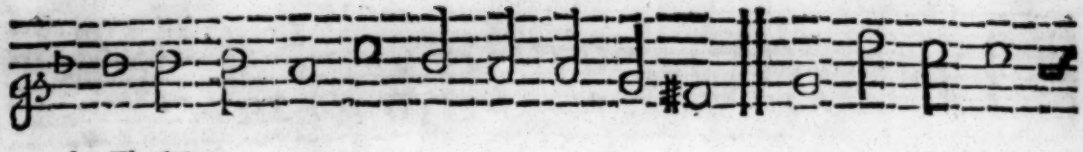




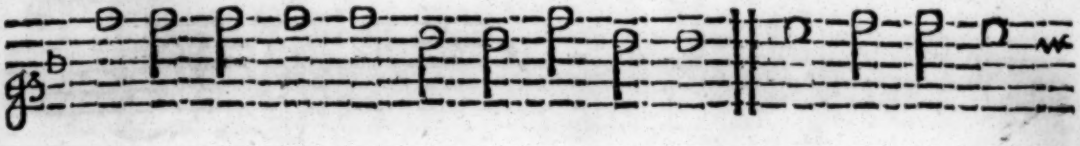


Particular Measure.

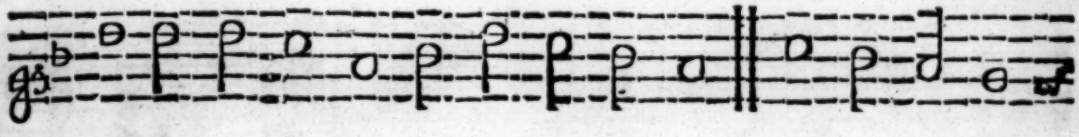
1ſt. Treble.



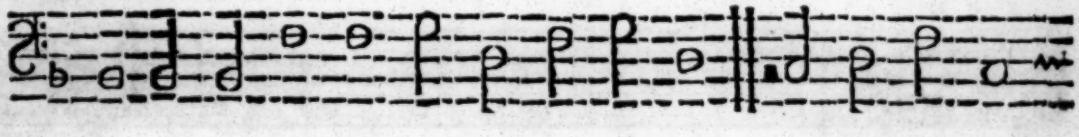
2d. Treble.

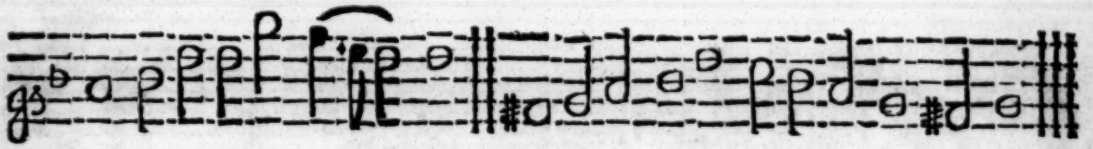


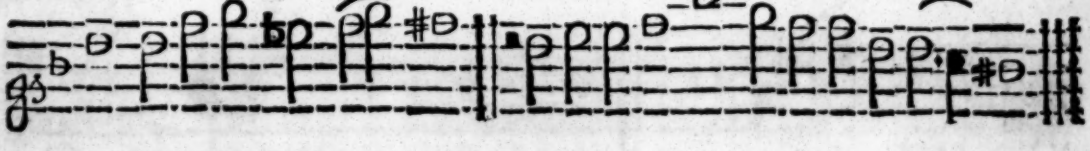
Tenor.

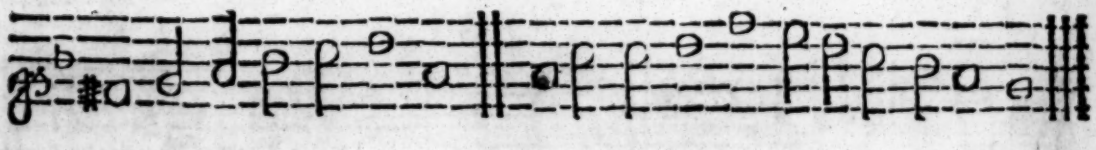


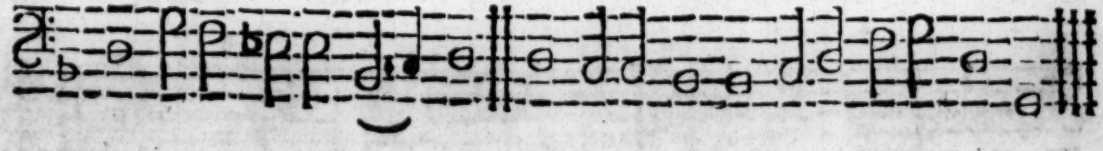
The Baſs.







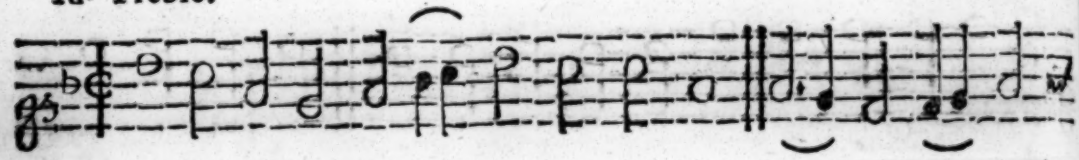




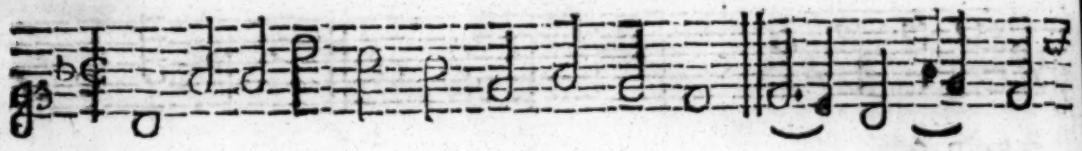
Torrington Tune. New 50th, for Dr. Watts's Verſion.

1ſt. Treble.

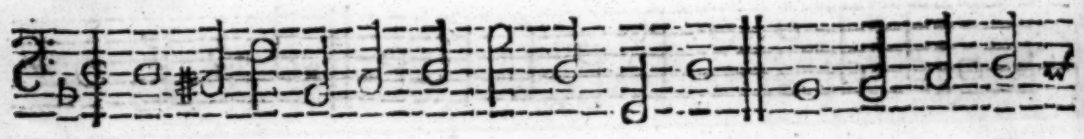
2d. Treble.

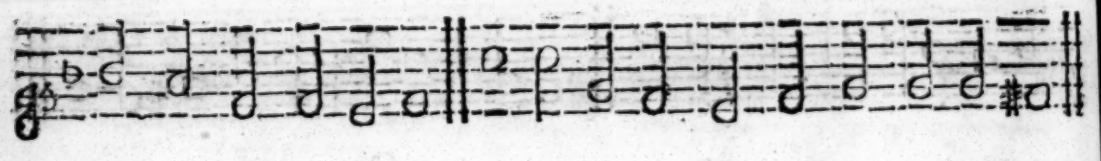


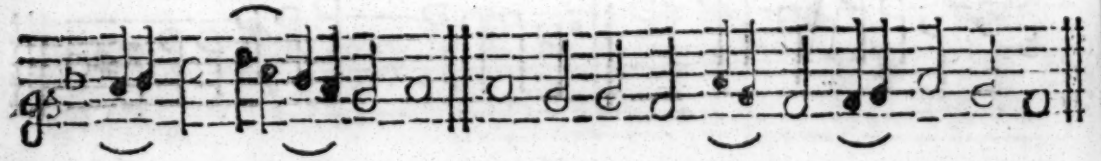
Tenor.

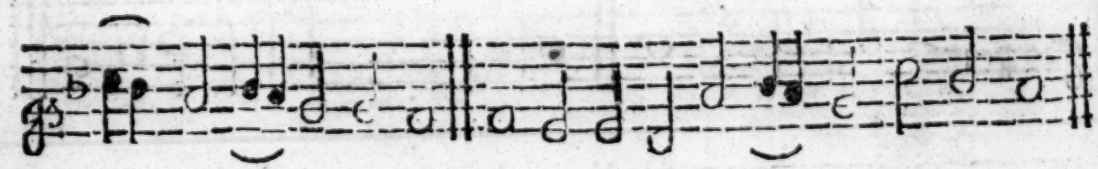


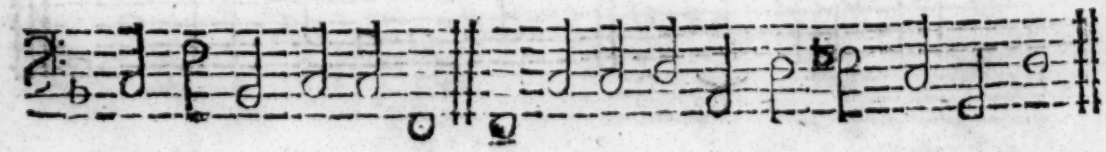
The Baſs.





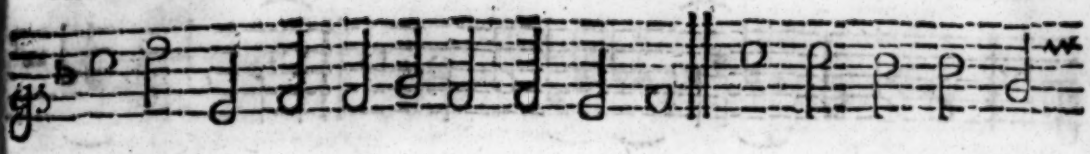






Particular Measure.

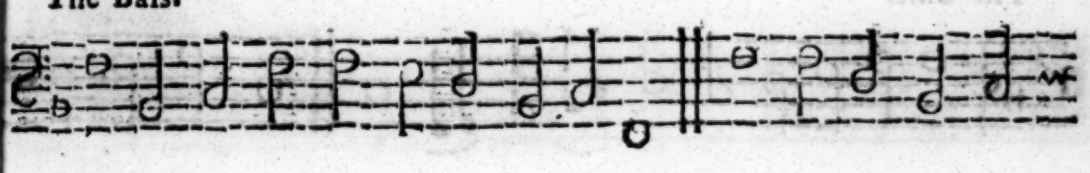
1st. Treble.

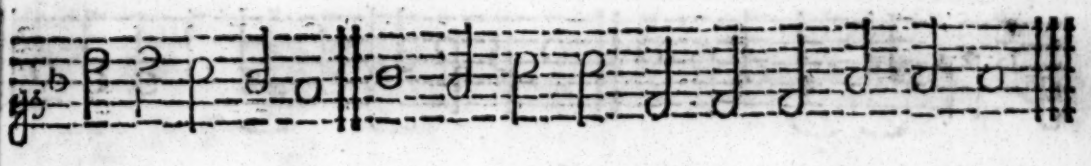


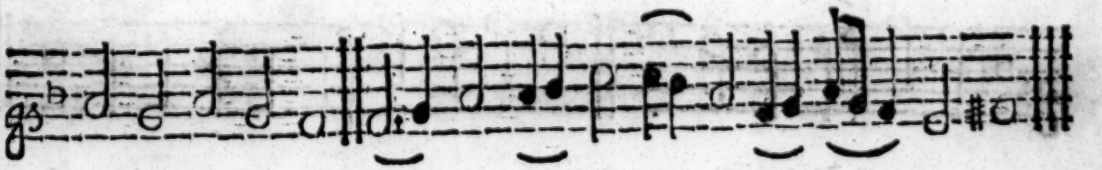
2d. Treble.

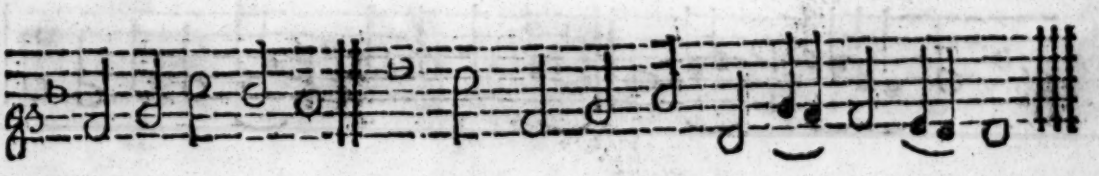
Tenor.

The Bass.



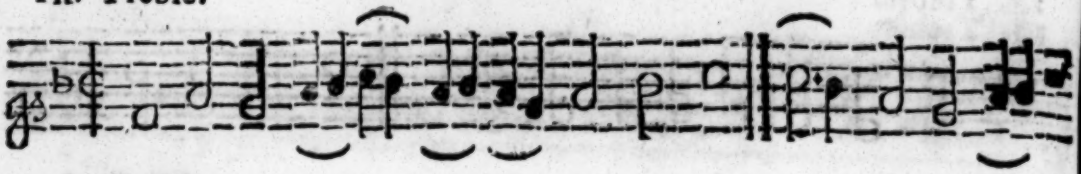






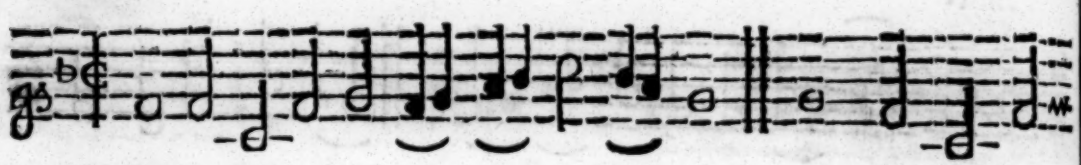
Belford Tune, to the Old 50th. *Pſalm.* Particular Meaſure.

1ſt. Treble.

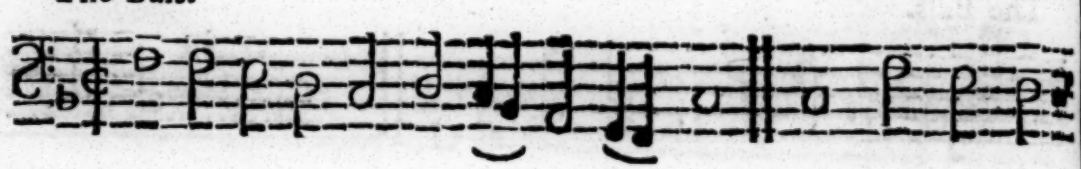


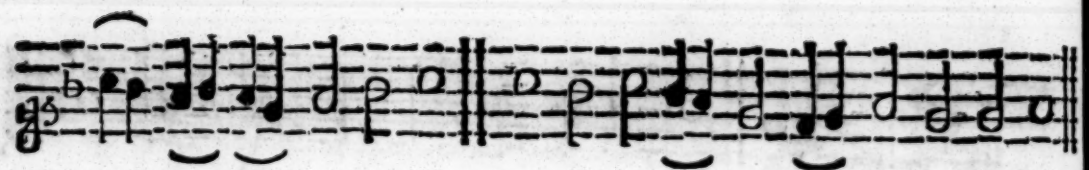
2d. Treble.

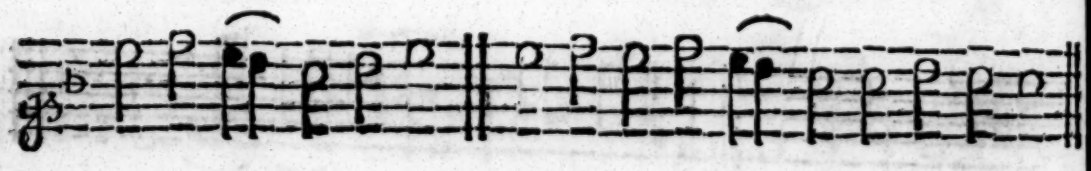
Tenor.

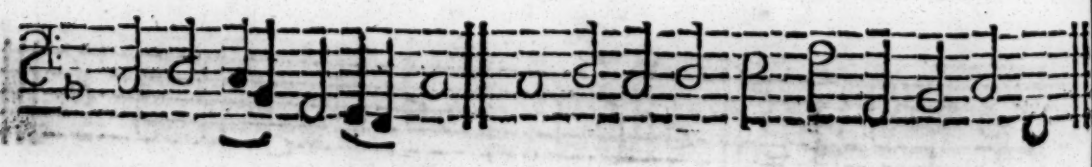


The Baſs.



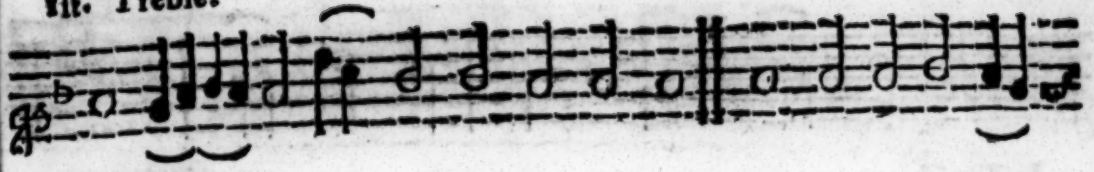






Particular Measure.

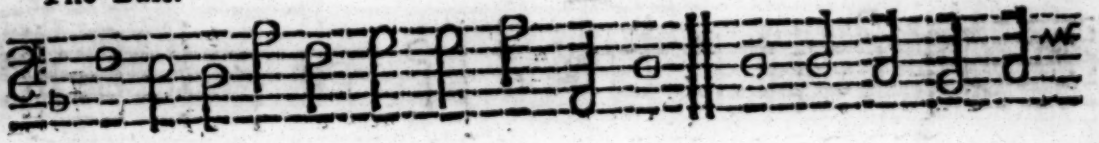
1st. Treble.

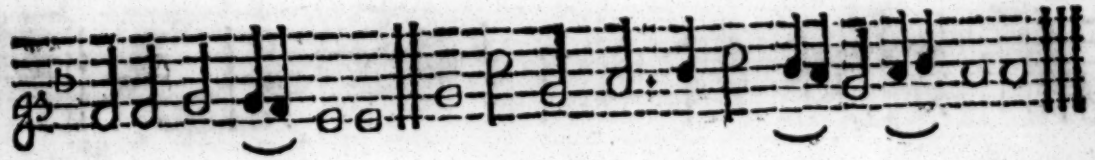


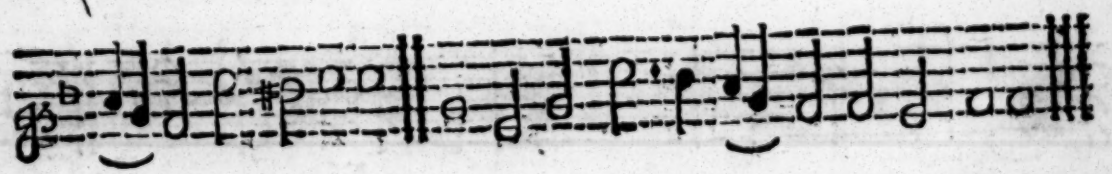
2d. Treble.

Tenor.

The Baſs.

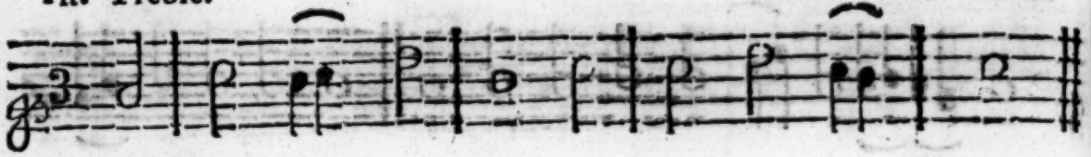




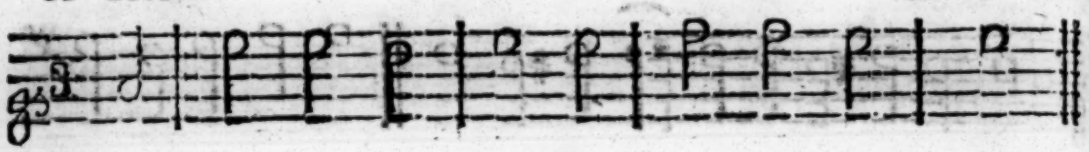


Midgham. A New Tune to the Old 104th. *Pſal.* Partic. Meaſure.

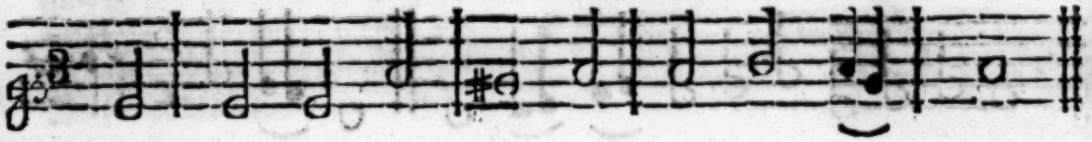
1ſt. Treble.



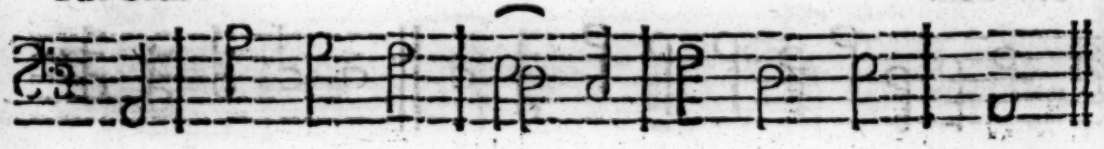
2d. Treble.

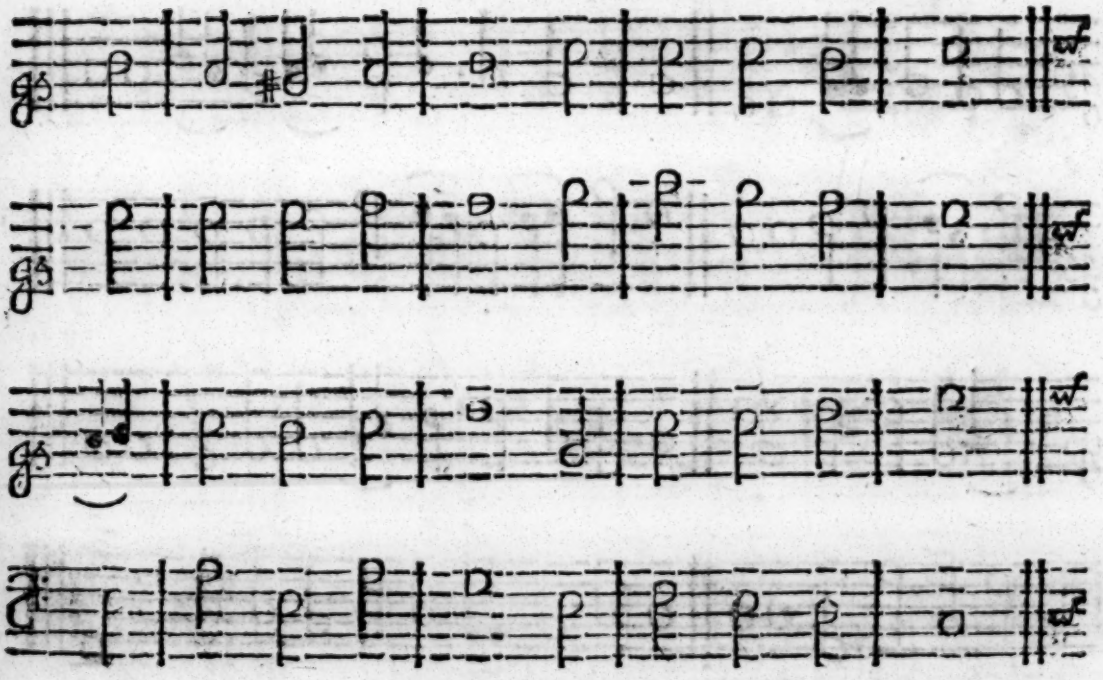


Tenor.



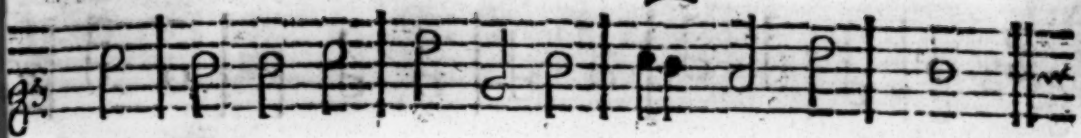
The Baſs.



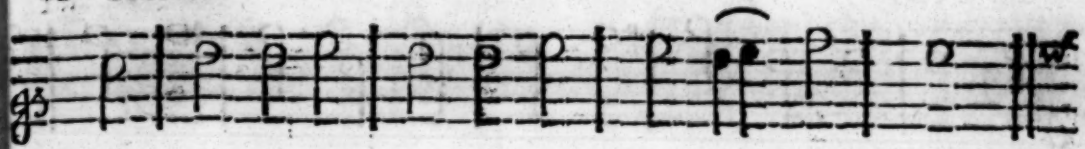


Particular Meaſure.

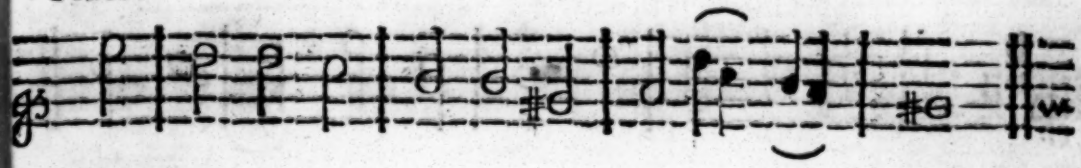
1ſt. Treble.



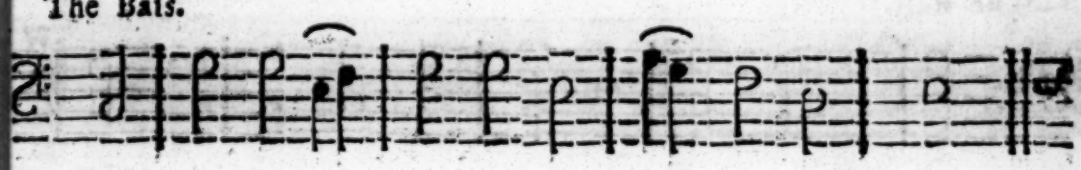
2d. Treble.

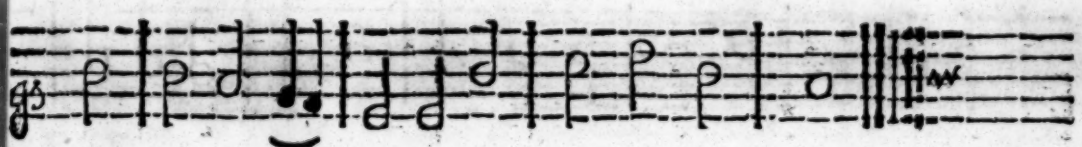


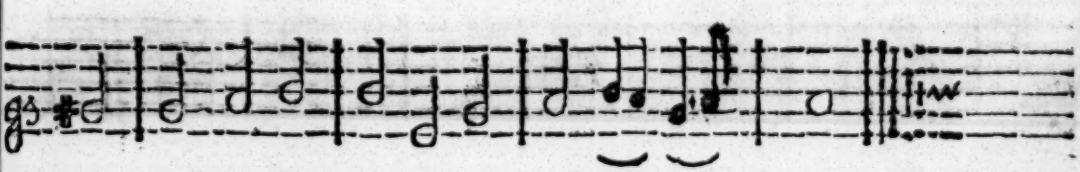
Tenor.

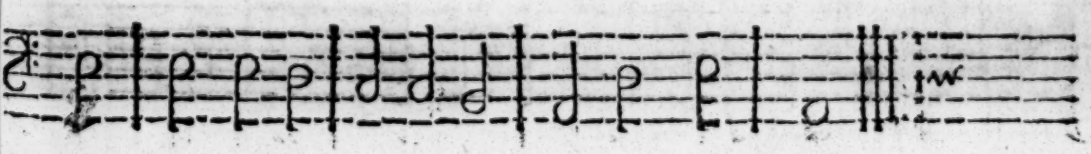


The Baſs.



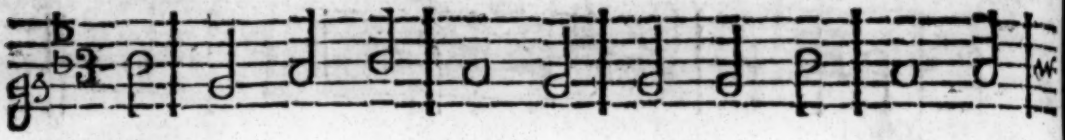




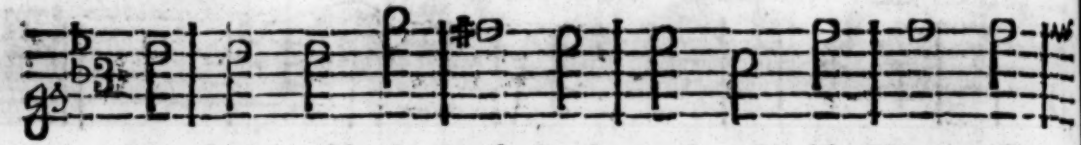


The Old 104th. *Pſalm Tune.* Particular Meaſure.

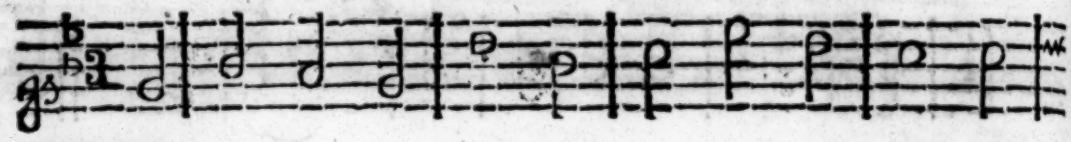
1ſt. Treble.



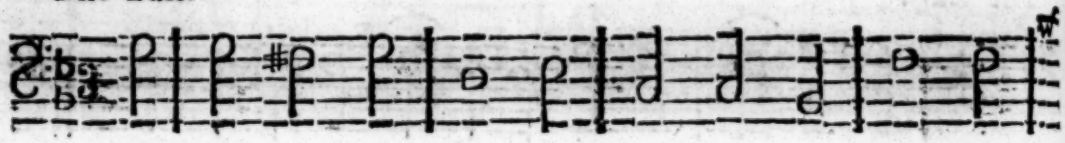
2d. Treble.

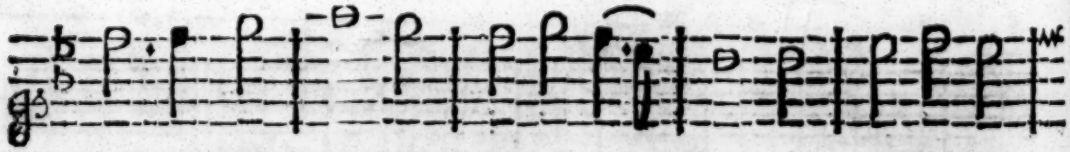


My ſoul, praiſe the Lord, ſpeak good of his Name, O

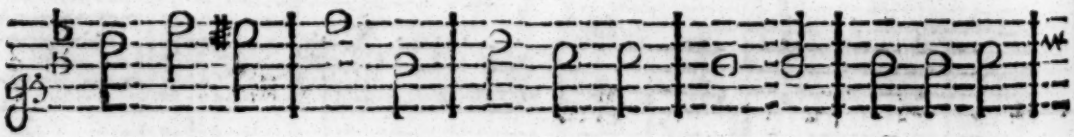


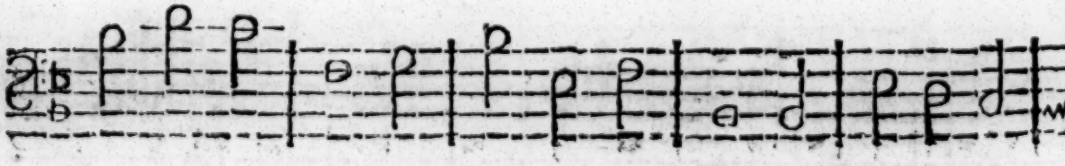
The Baſs.





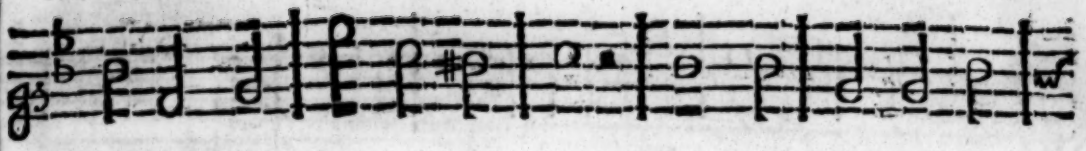
Lord our great God, how doſt thou ap—pear! So paſſing in



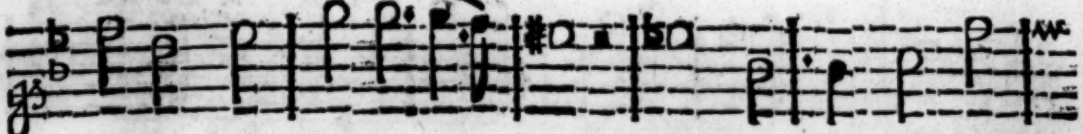


Particular Meaſure.

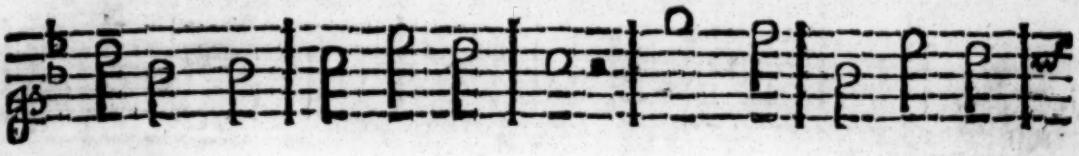
1ſt. Treble.



2d. Treble.



glory, that great is thy fame: Honour and Ma—jeſ—



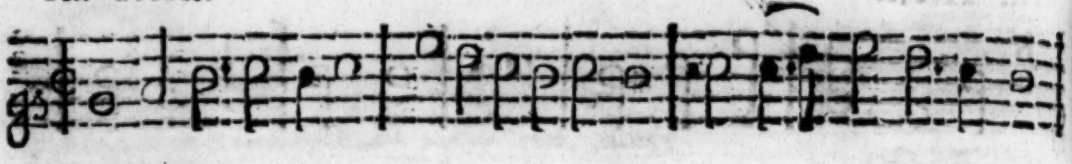
The Baſs.

—ty in thee ſhi———ne moſt clear.

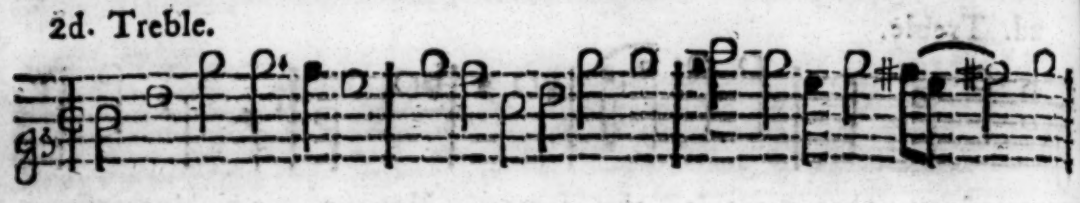
—ty in thee ſhine moſt clear.

The 111th. *Pſalm Tune.* Particular Meaſure.

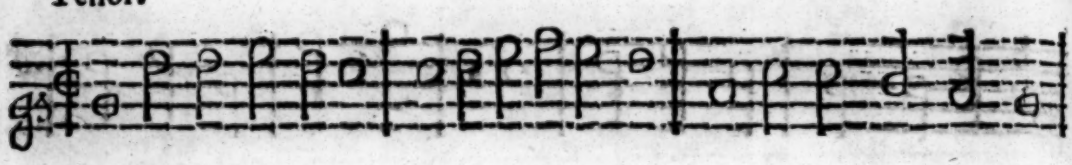
1ſt. Treble.



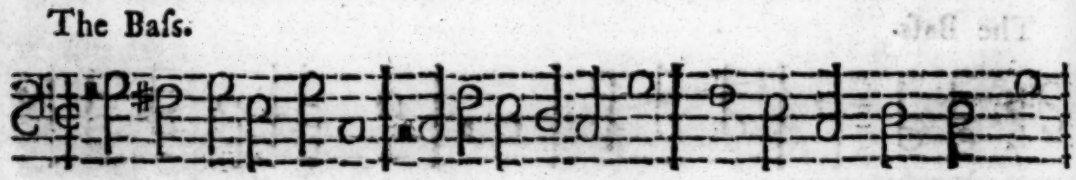
2d. Treble.

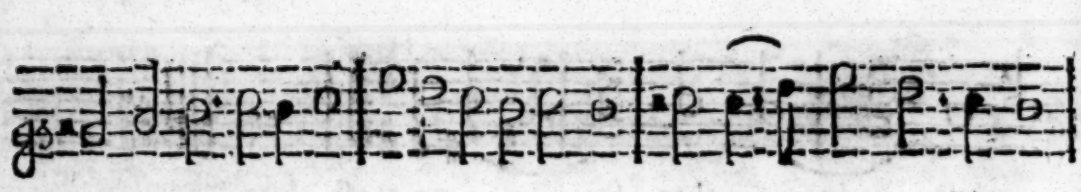


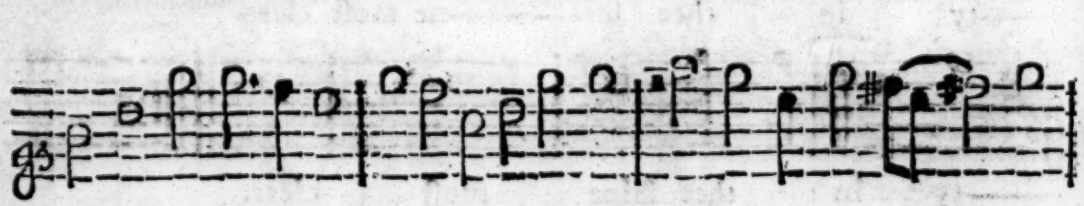
Tenor.

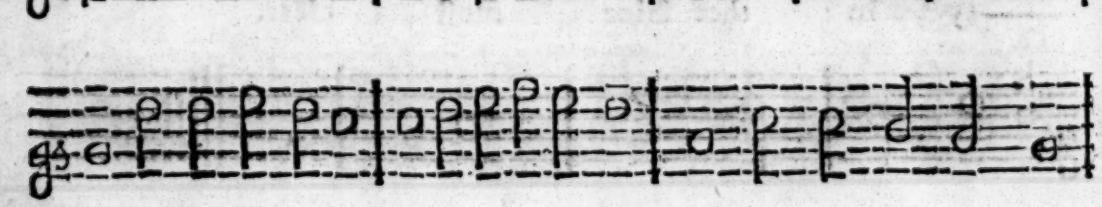


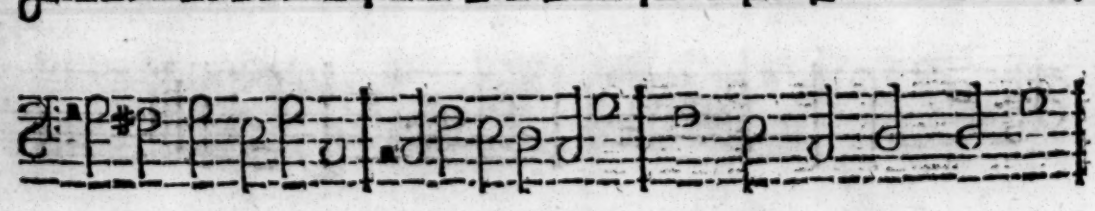
The Baſs.





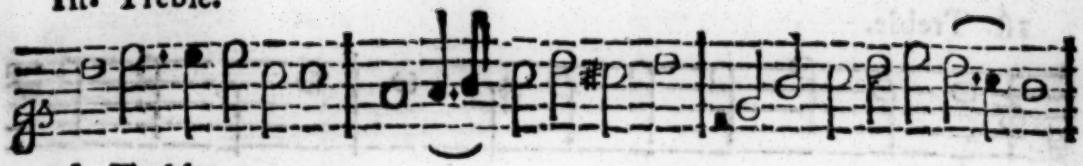






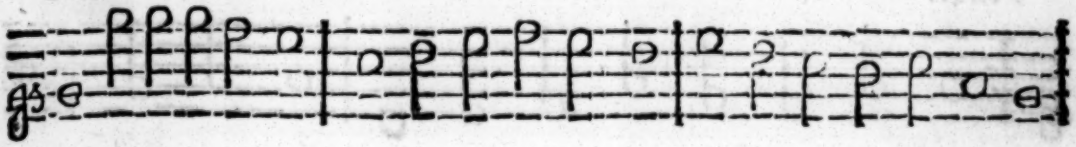
Particular Measure.

1ſt. Treble.

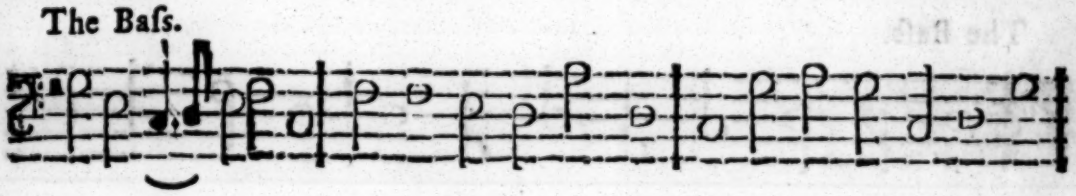


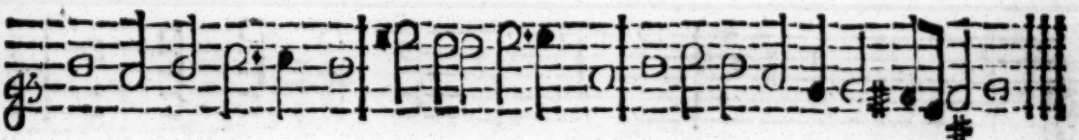
2d. Treble.

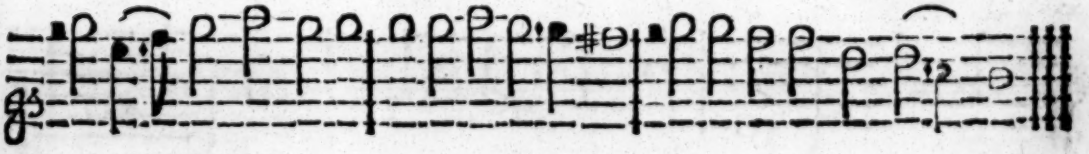
Tenor.

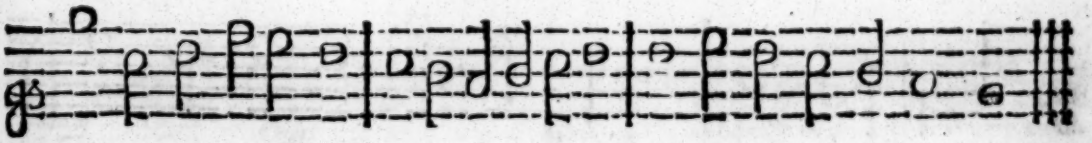


The Baſs.



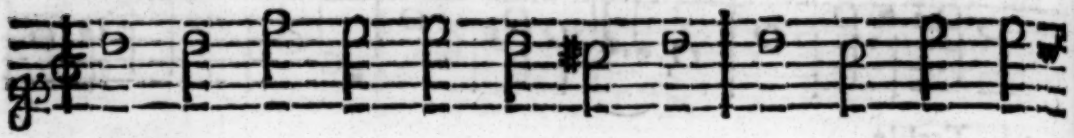




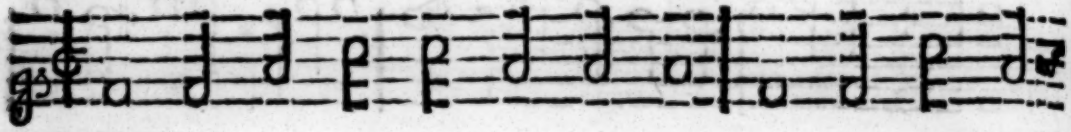


The Old 112th. *Pſalm Tune.* Particular Meaſure.

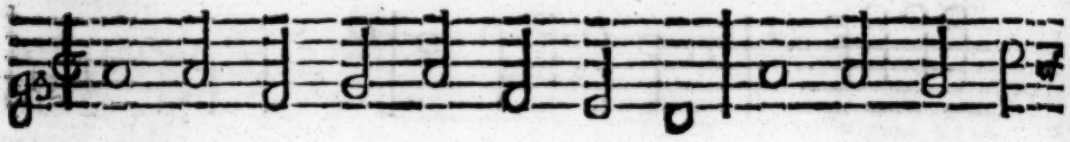
1ſt. Treble.



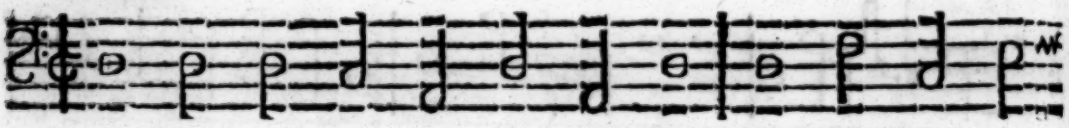
2d. Treble.

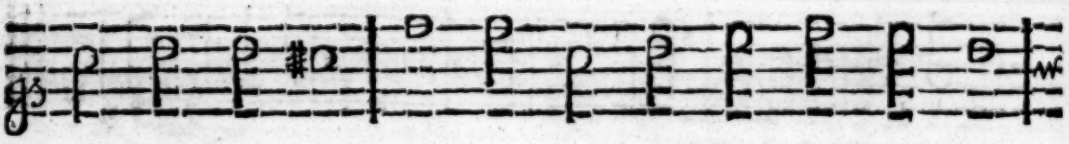


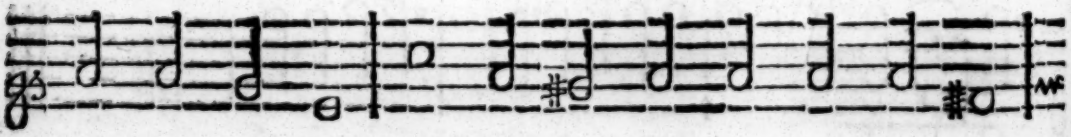
Tenor.

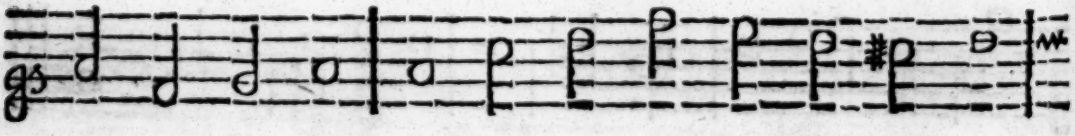


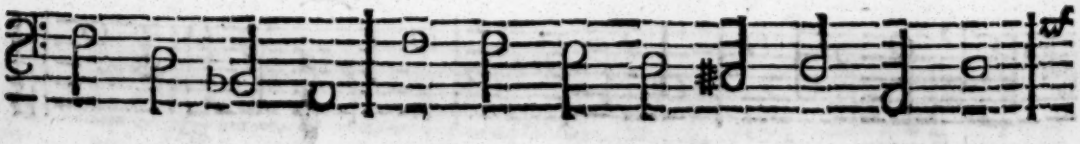
The Baſs.





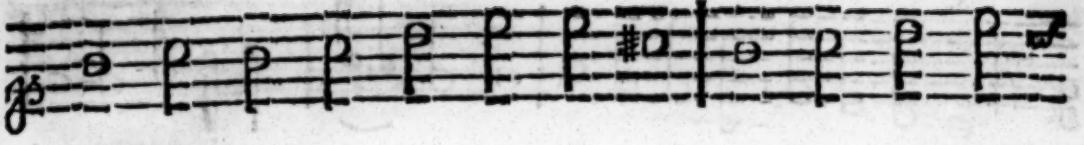




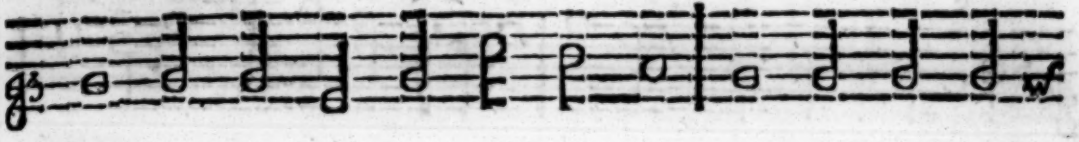


Particular Measure.

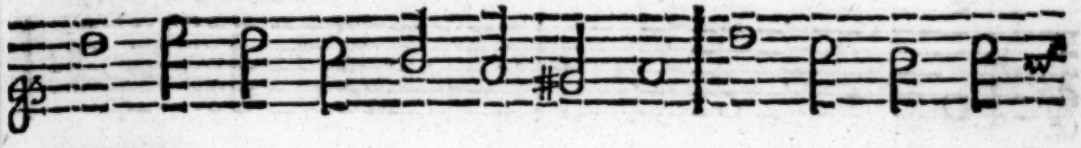
1st. Treble.



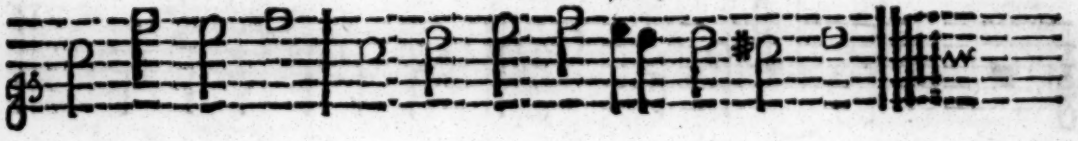
2d. Treble.

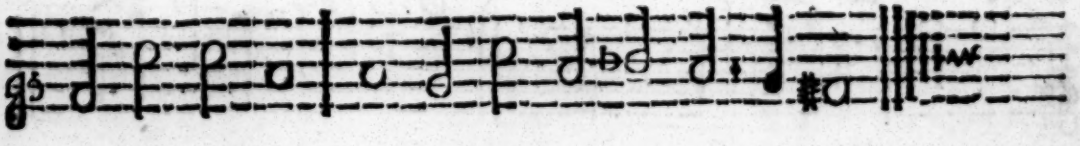


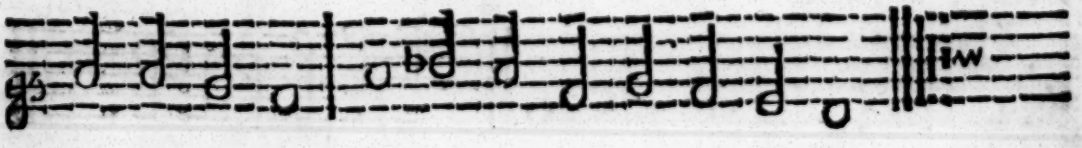
Tenor.



The Baſs.

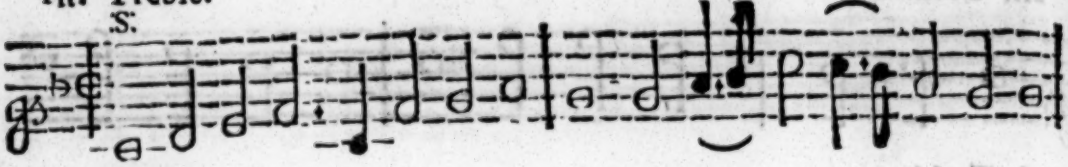




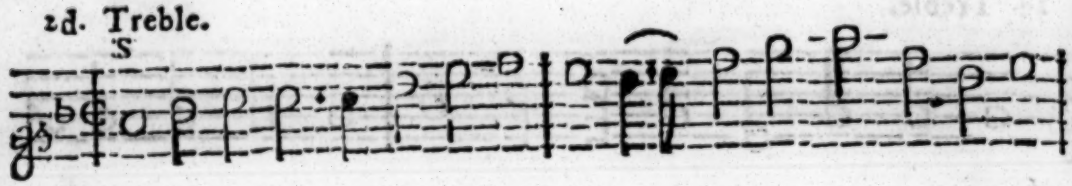


The Old 113th. *Pſalm Tune Proper.* Particular Meaſure.

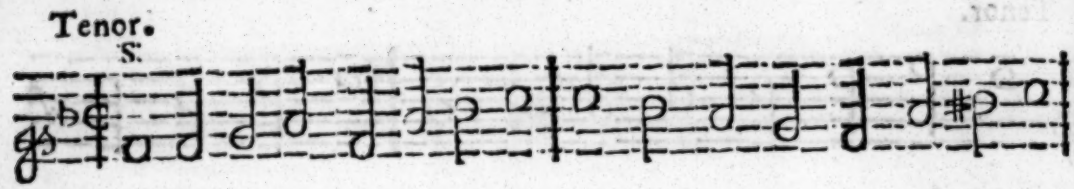
1ſt. Treble.



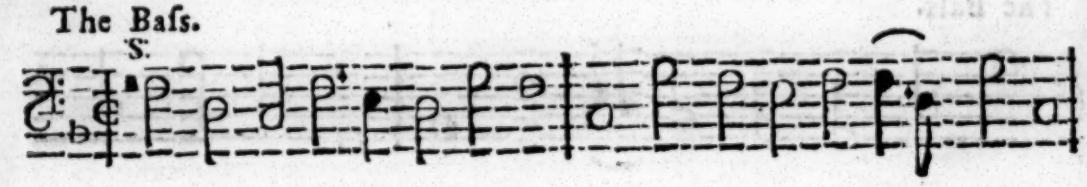
2d. Treble.

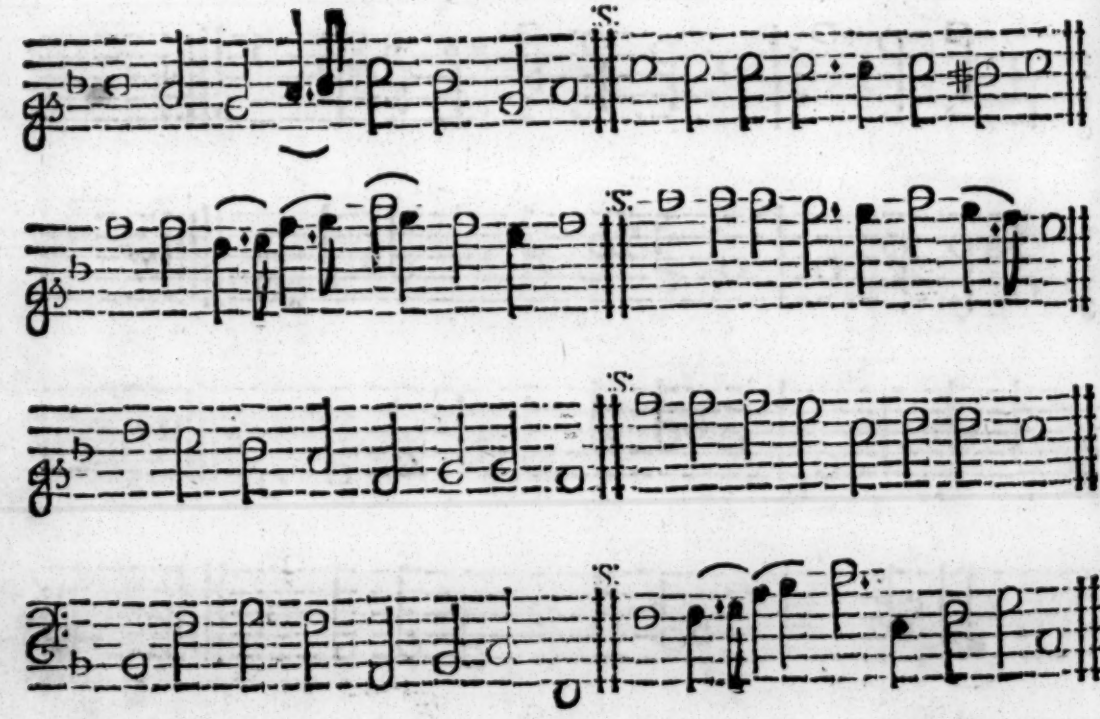


Tenor.



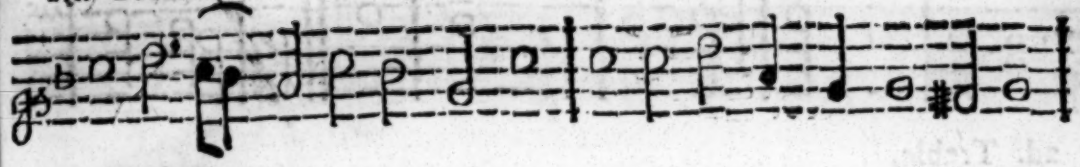
The Baſs.



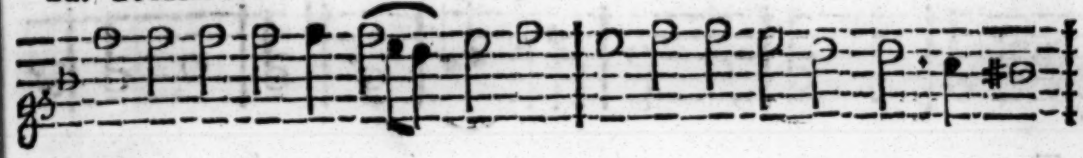


Particular Meaſure.

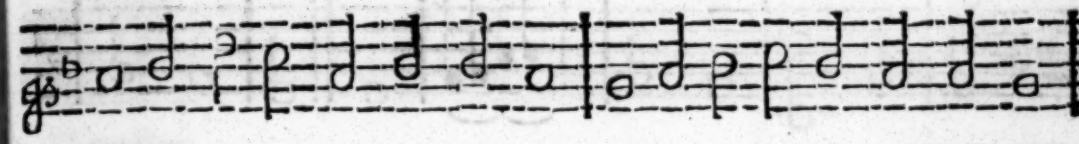
1ſt. Treble.



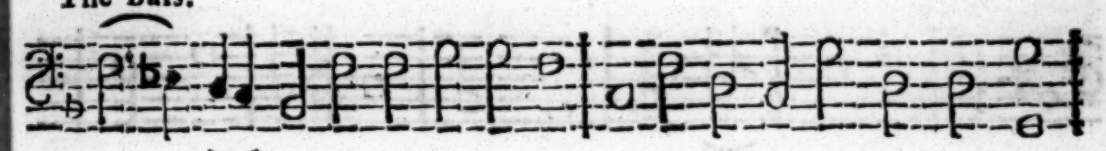
2d. Treble.

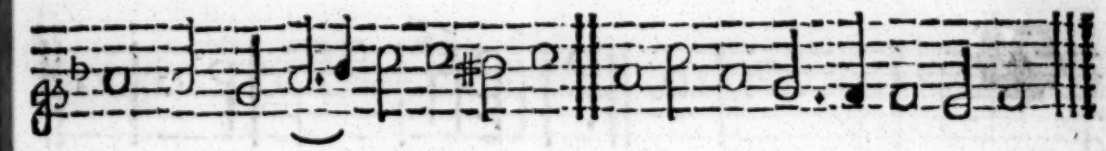


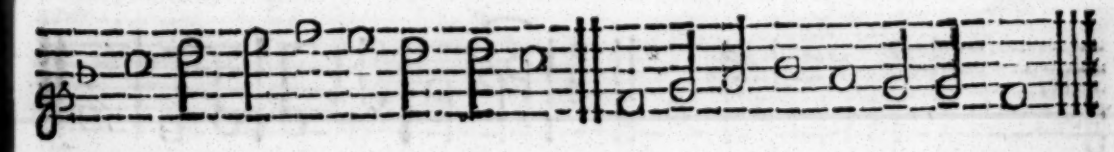
Tenor.

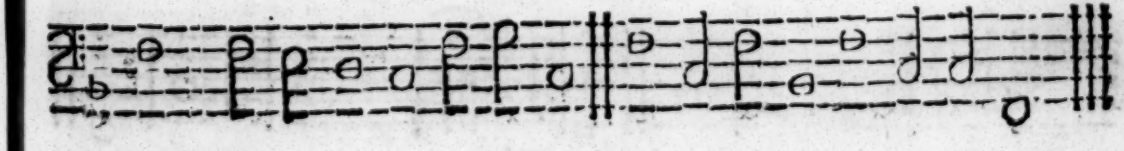


The Baſs.



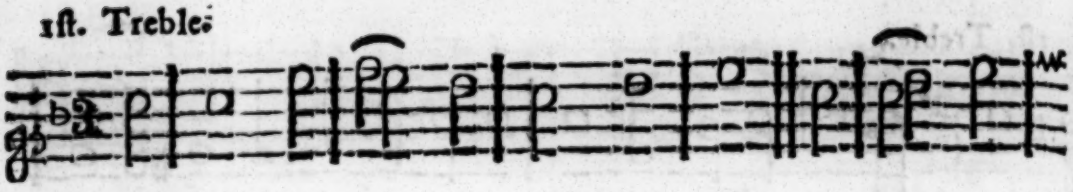




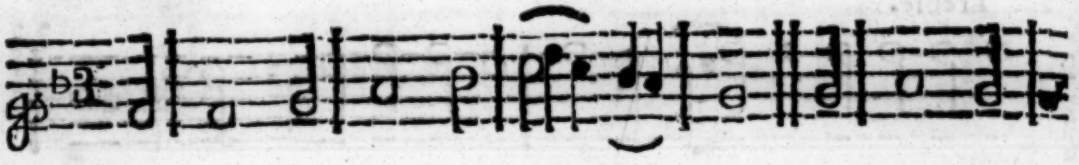


A New Tune to the 113th. *Pſalm.* Particular Meaſure.

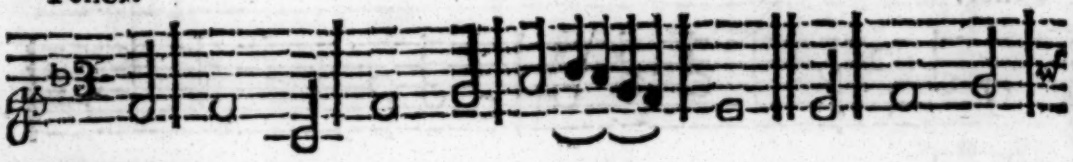
1ſt. Treble.



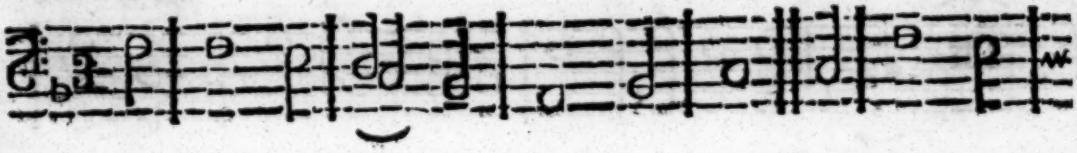
2d. Treble.

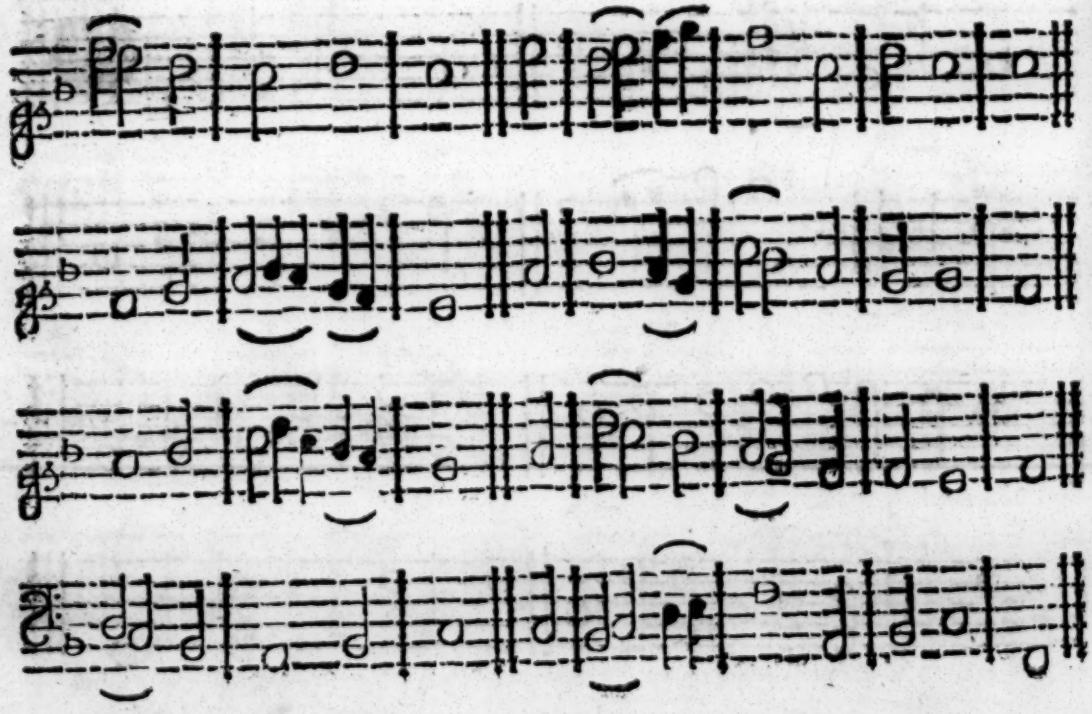


Tenor.



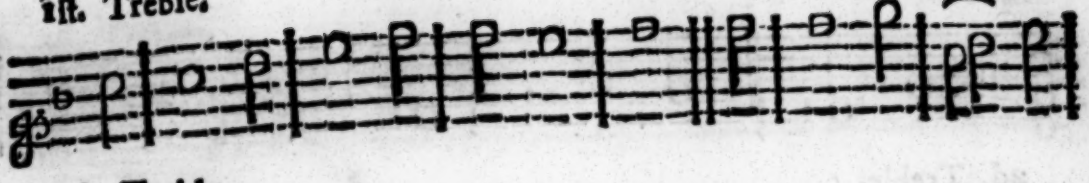
The Baſs.



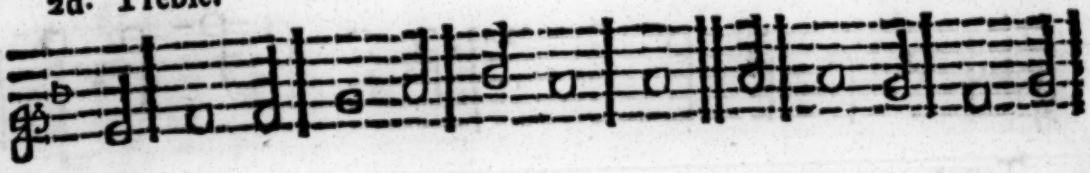


Particular Measure.

1ſt. Treble.

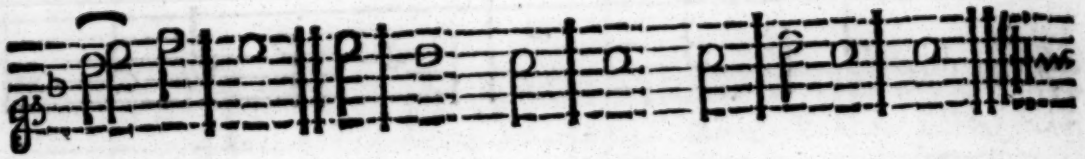


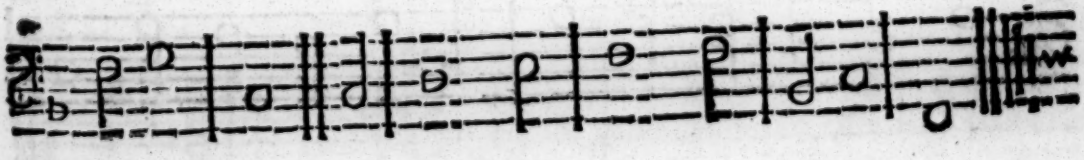
2d. Treble.



Tenor.

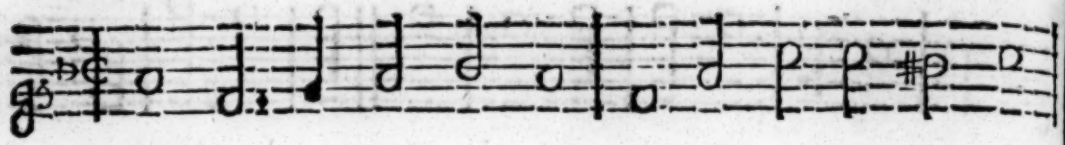
The Baſs.



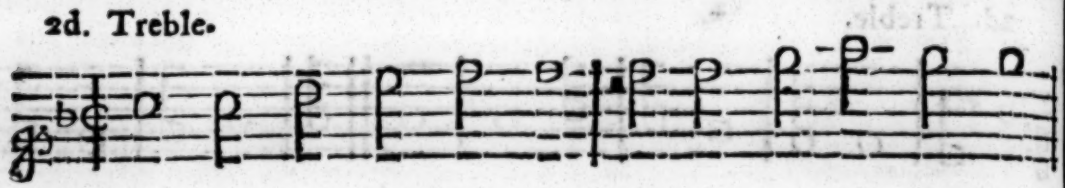


The Old 120th. *Pſalm Tune.* Particular Meaſure.

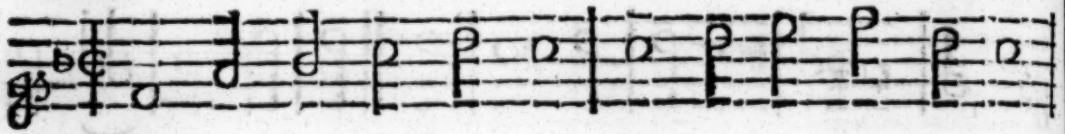
1ſt. Treble.



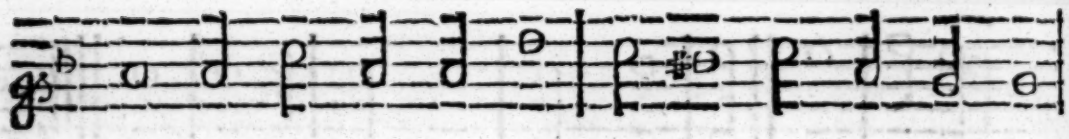
2d. Treble.

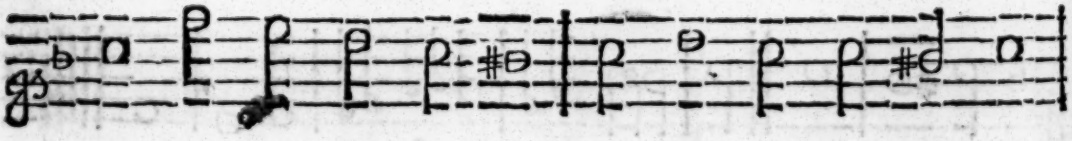


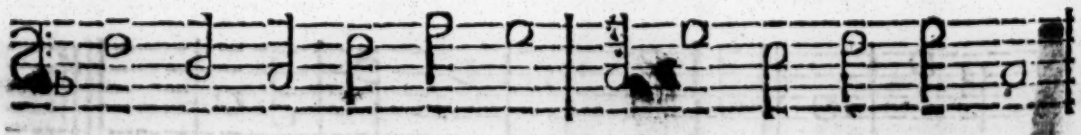
Tenor.



The Baſs.

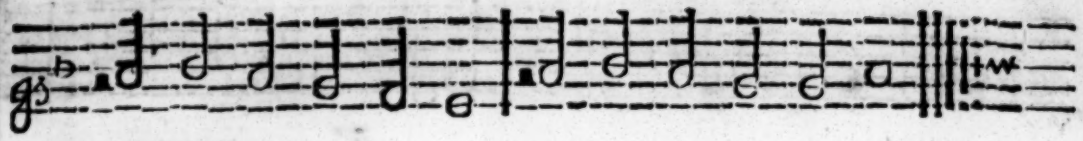






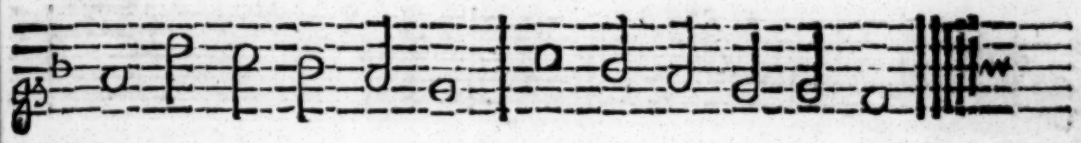
Particular Meaſure.

1ſt. Treble.

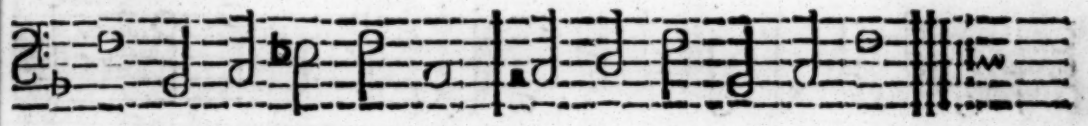


2d. Treble.

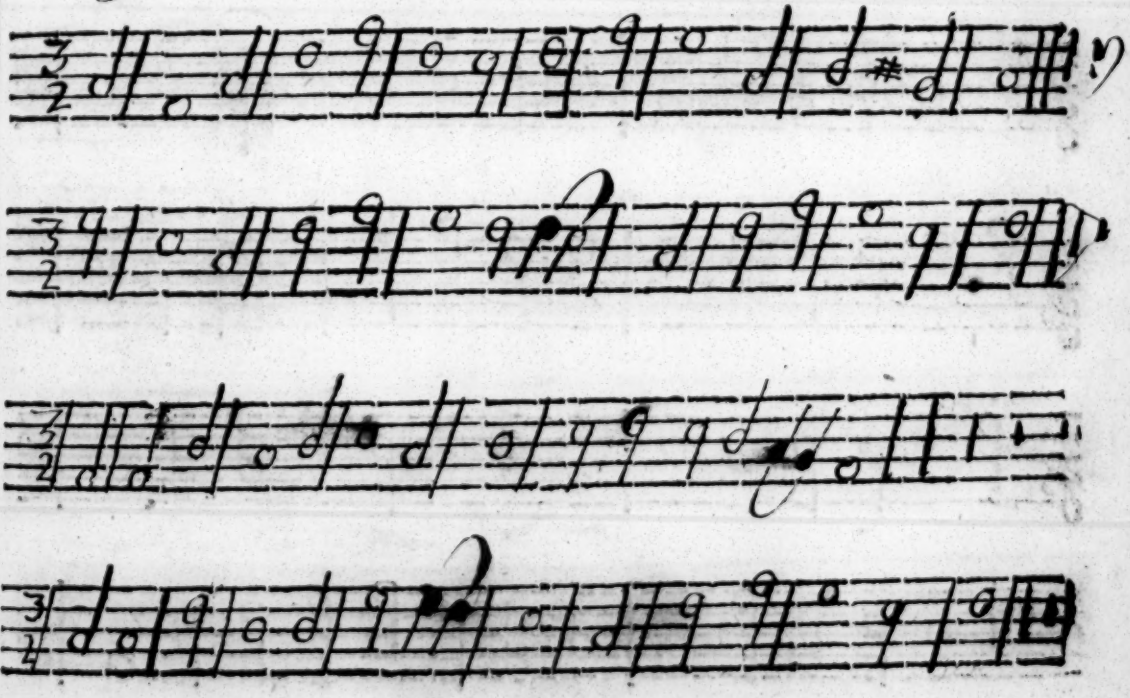
Tenor.



The Baſs.

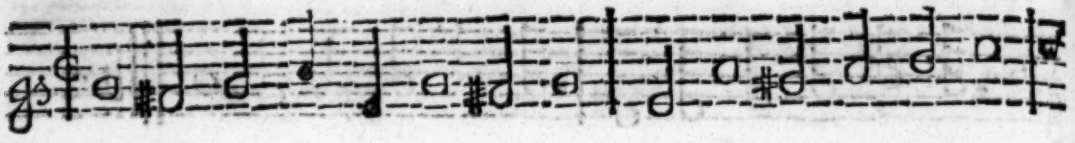


St Matthews Tenor

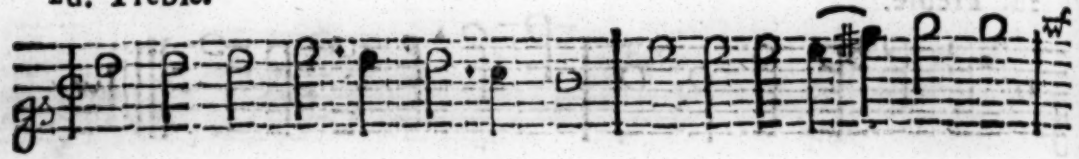


The Old 121ſt. *Pſalm Tune.* Particular Meaſure.

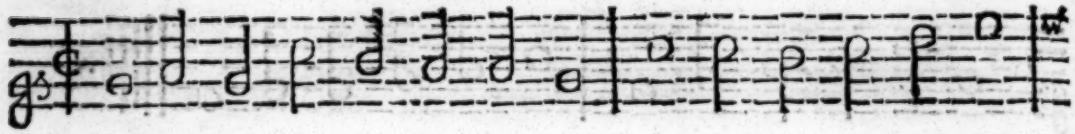
1ſt. Treble.



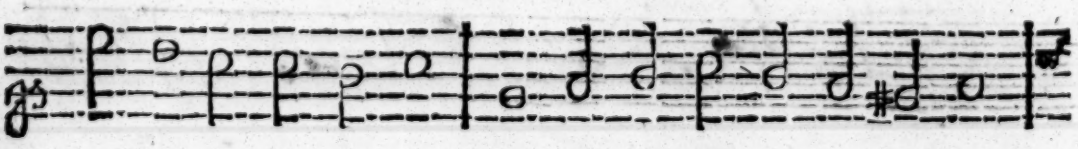
2d. Treble.



Tenor.



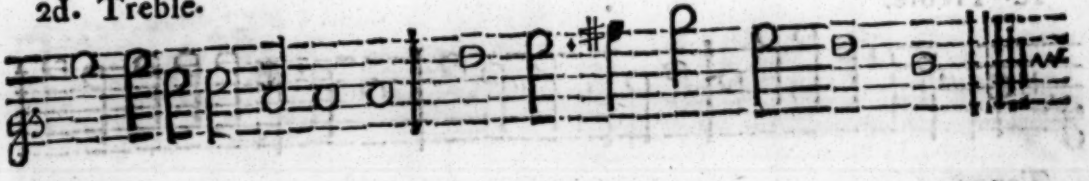
The Baſs.



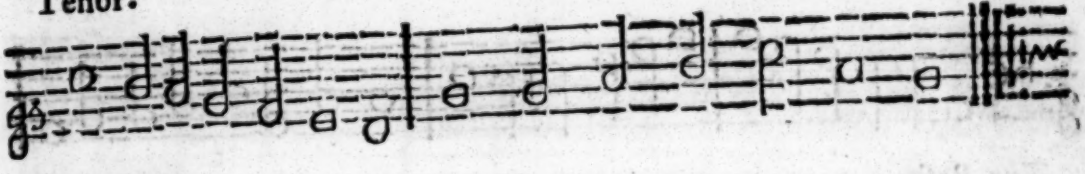
Particular Measure.

1ſt. Treble.

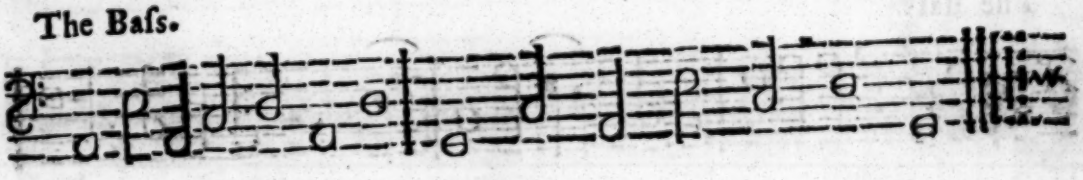
2d. Treble.



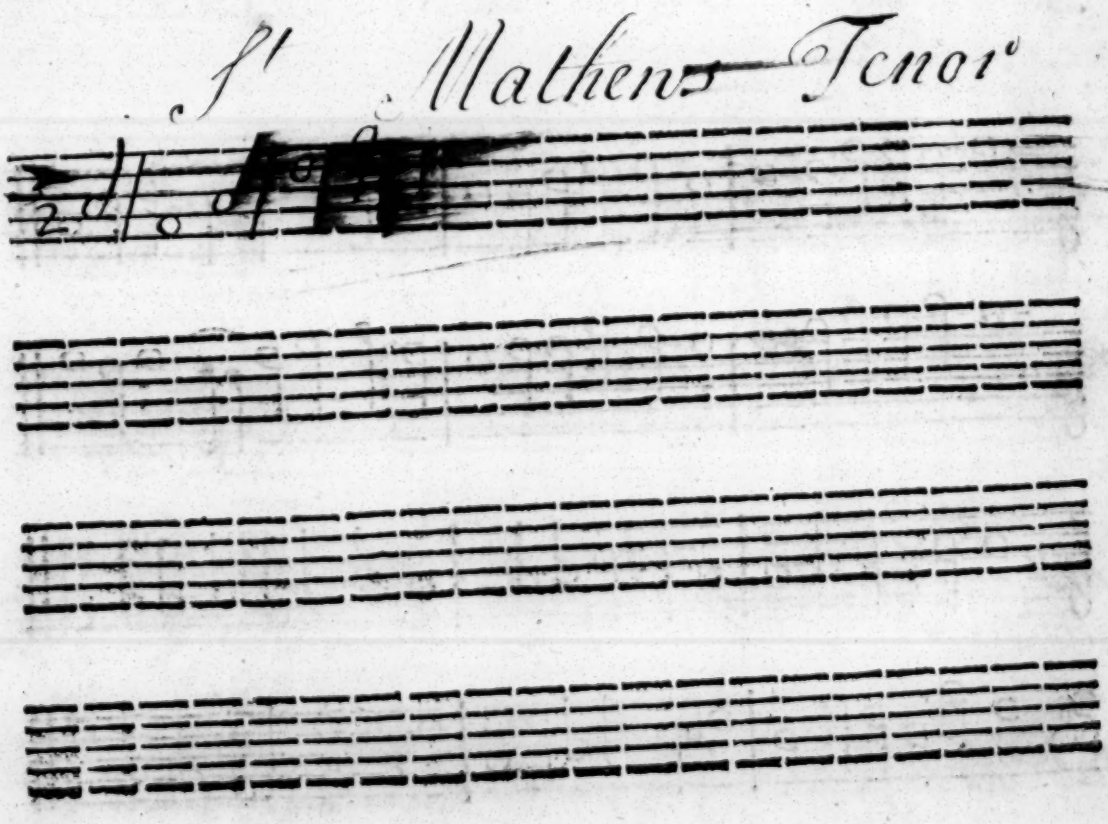
Tenor.



The Baſs.

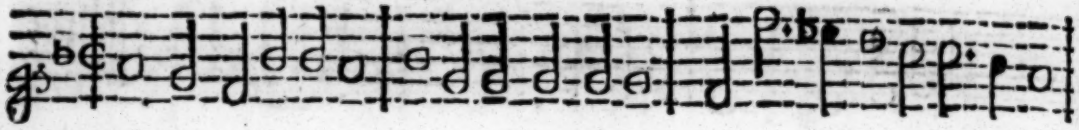


1ſt Mathews Tenor

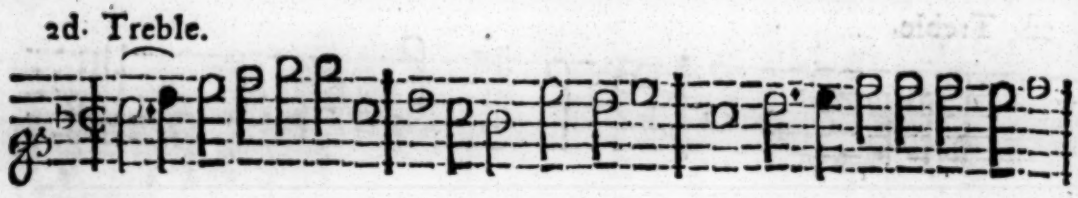


The Old 122d. *Pſalm Tune.* Particular Meaſure.

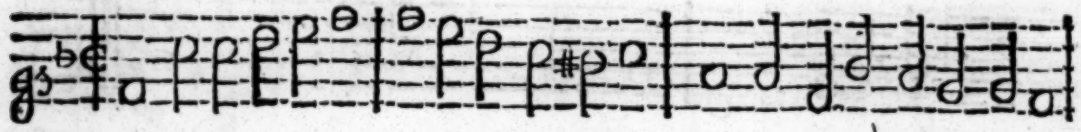
1ſt. Treble.



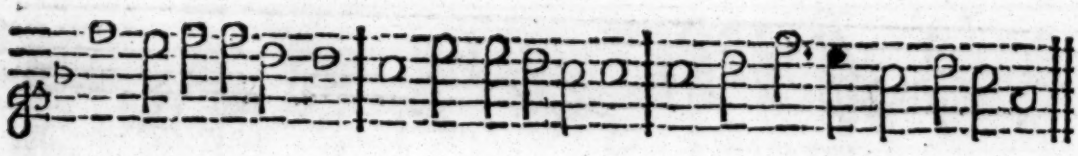
2d. Treble.

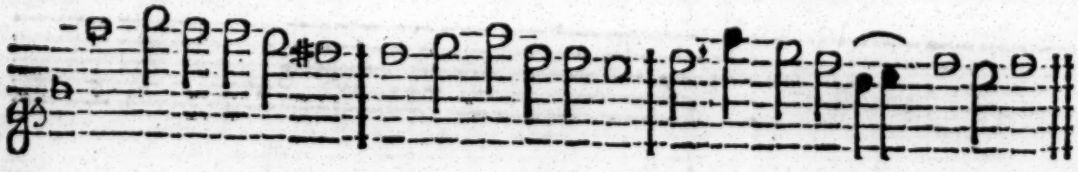


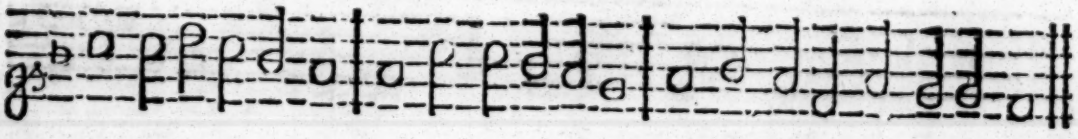
Tenor.

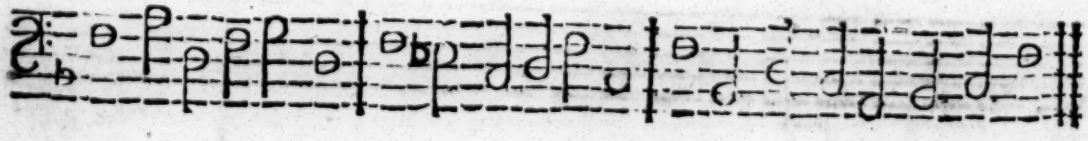


The Baſs.



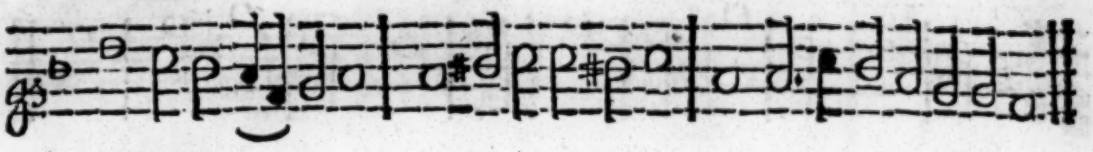






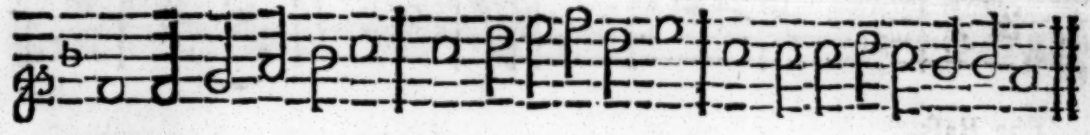
Particular Meaſure.

1ſt. Treble.

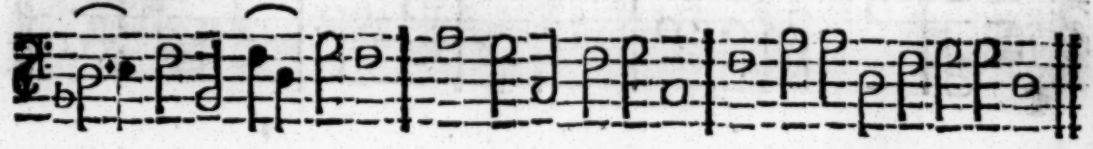


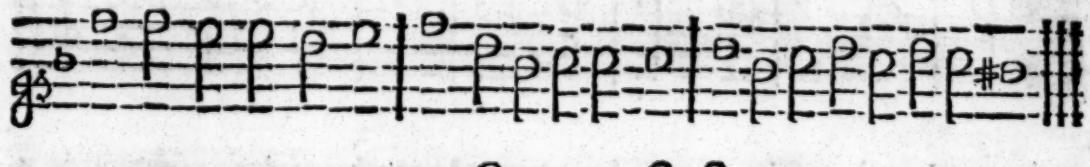
2d. Treble.

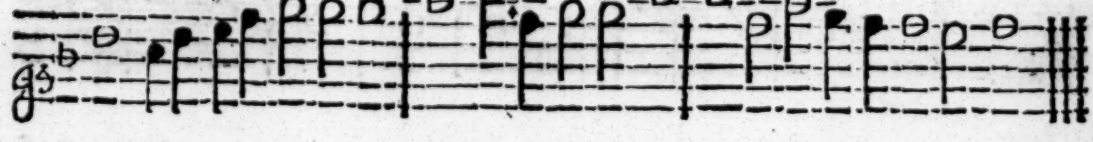
Tenor.

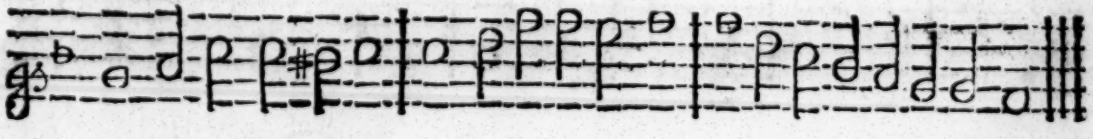


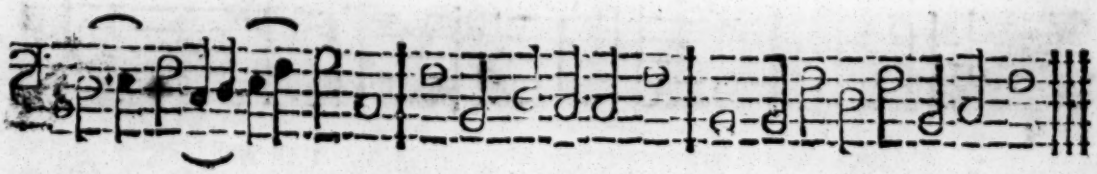
The Baſs.







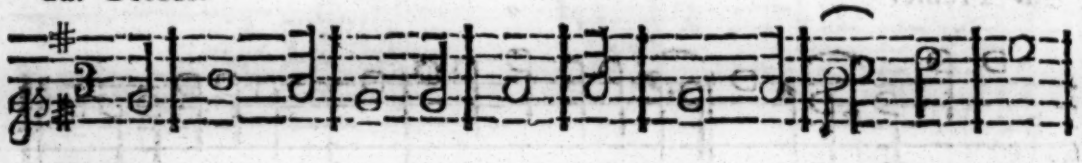




Chichester New Tune, to Dr. Watts's 122d. Psalm.

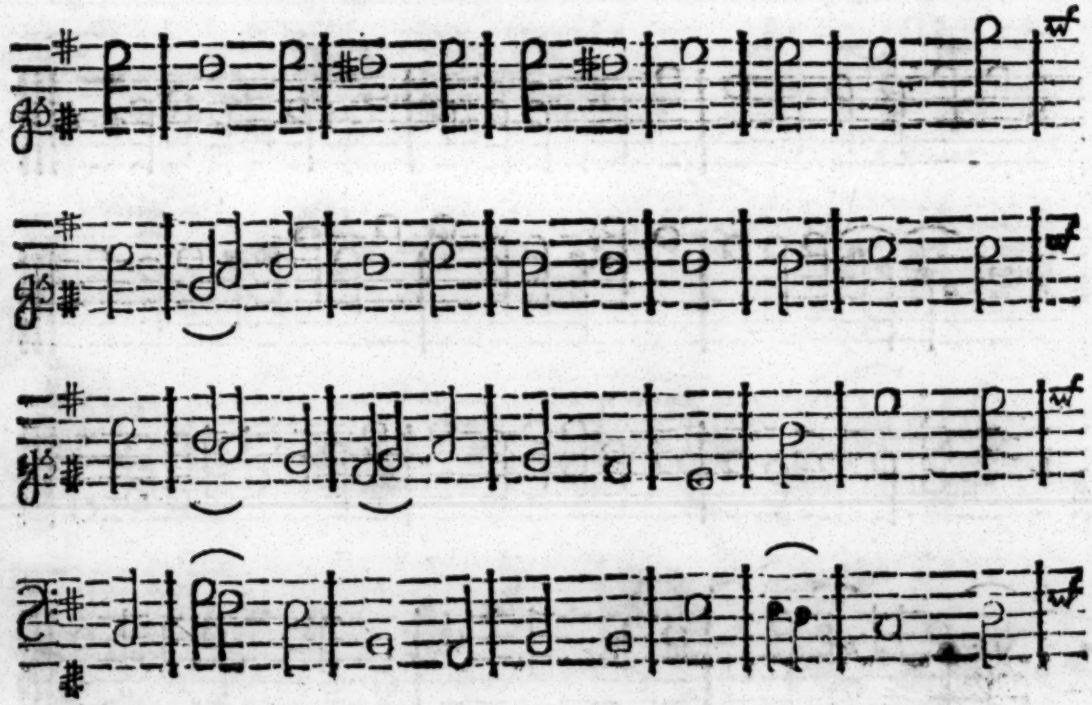
1st. Treble.

2d. Treble.



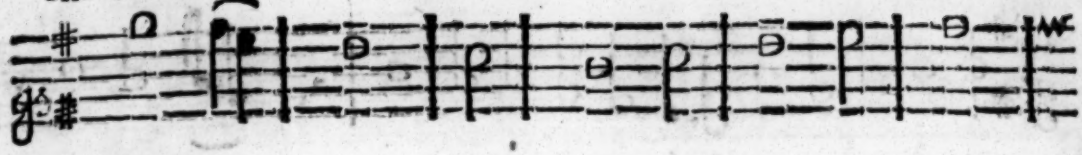
Tenor.

The Bass.



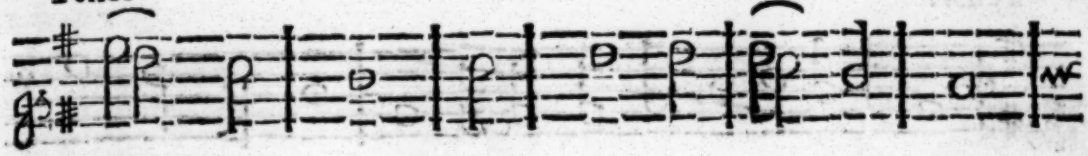
Particular Measure.

1st. Treble.

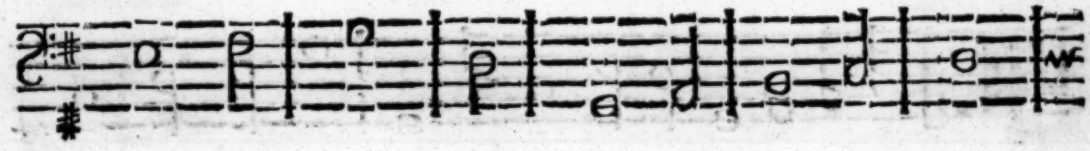


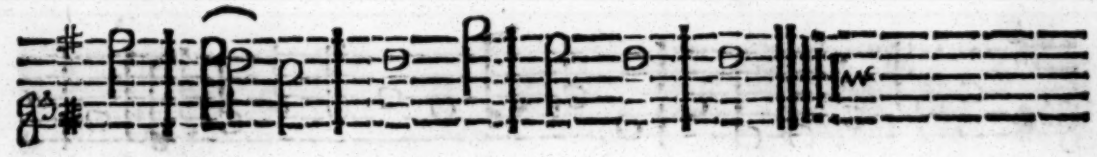
2d. Treble.

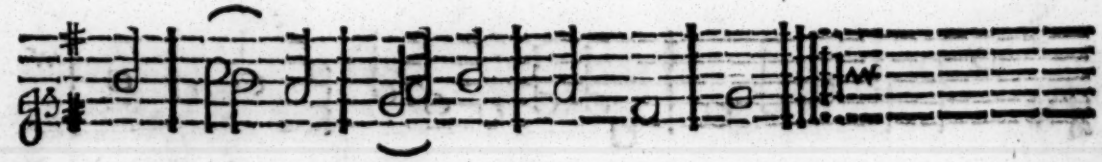
Tenor.

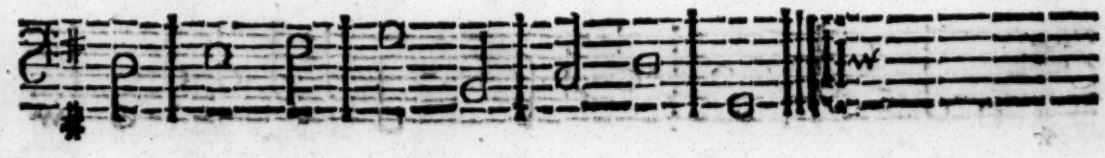


The Baſs.



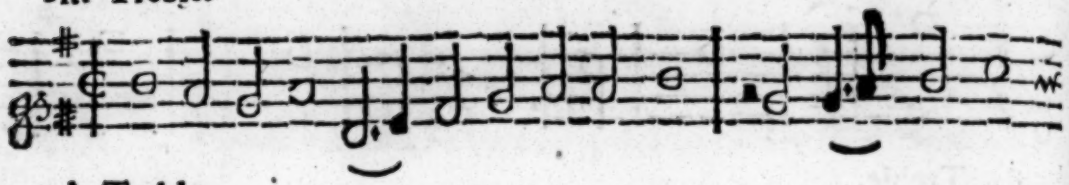




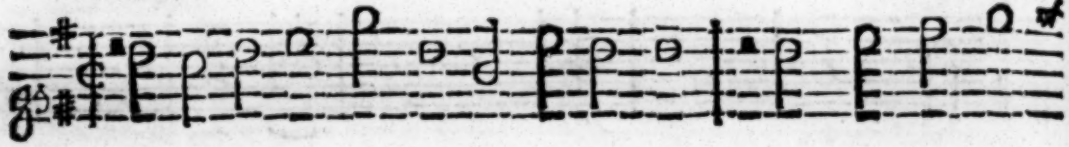


The Old 124th. *Pſalm Tune.* Particular Meaſure.

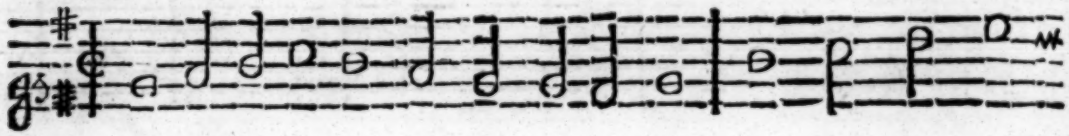
1ſt. Treble.



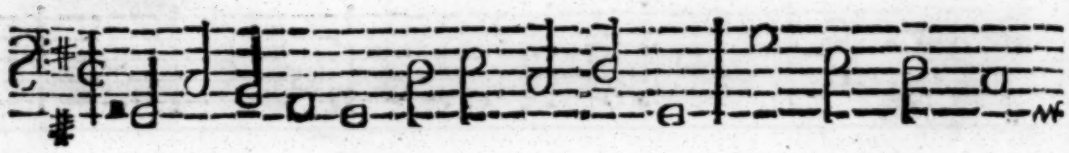
2d. Treble.

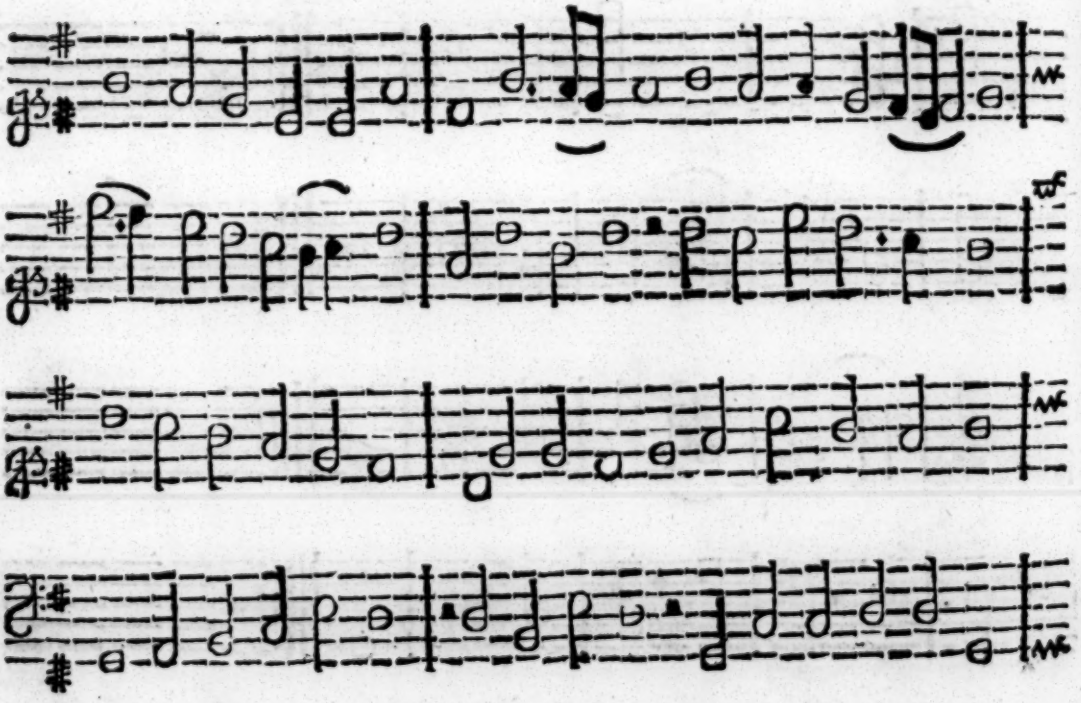


Tenor.



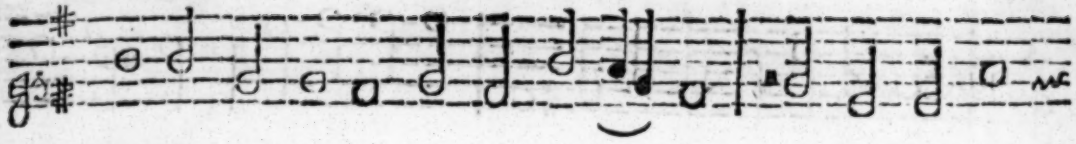
The Baſs.



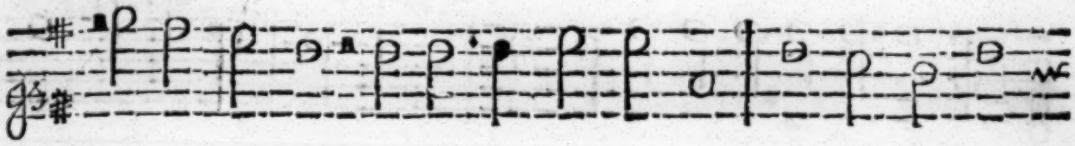


Particular Measure.

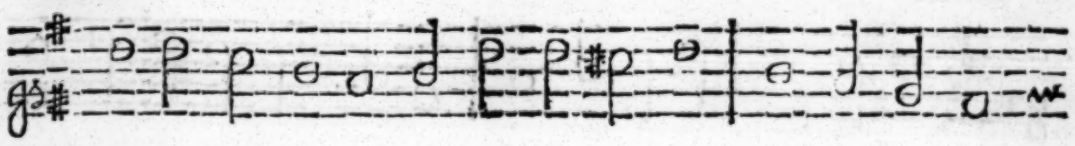
1st. Treble.



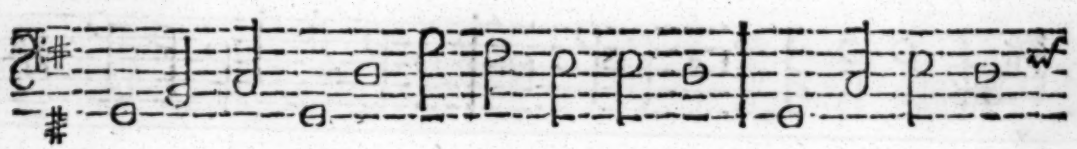
2d. Treble.

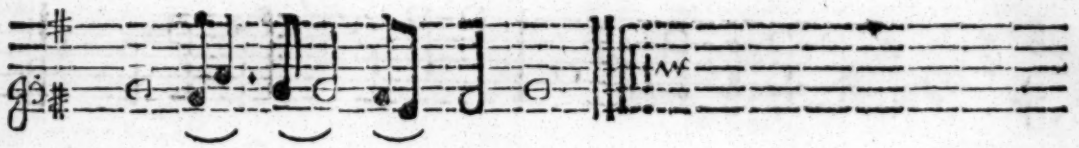


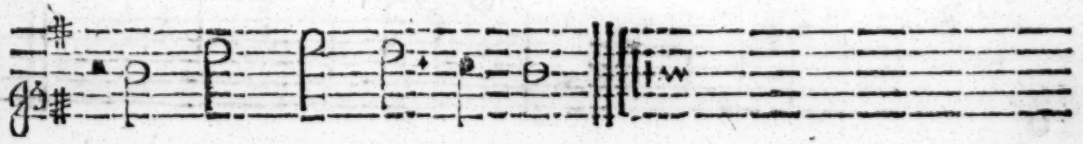
Tenor.

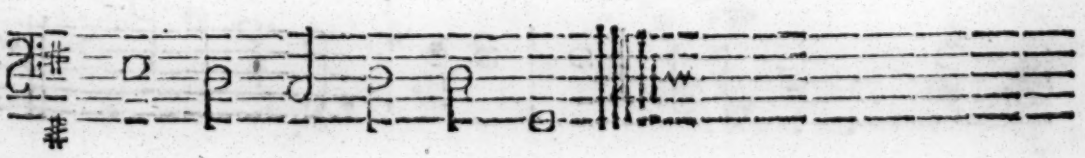


The Baſs.



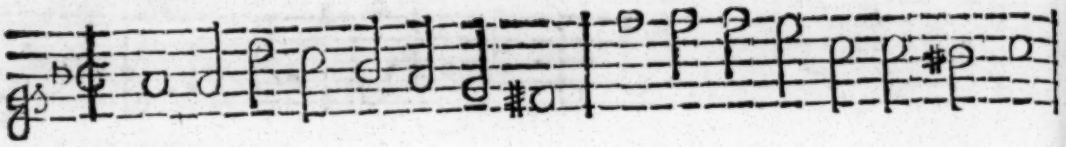




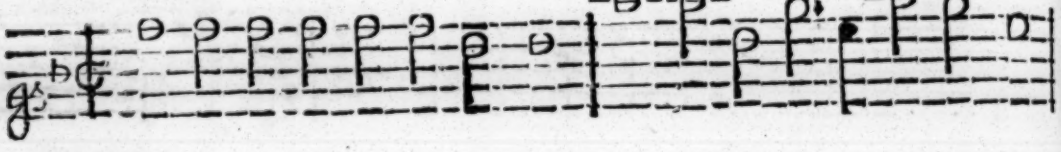


The Old 125th. *Pſalm Tune.* Particular Meaſure.

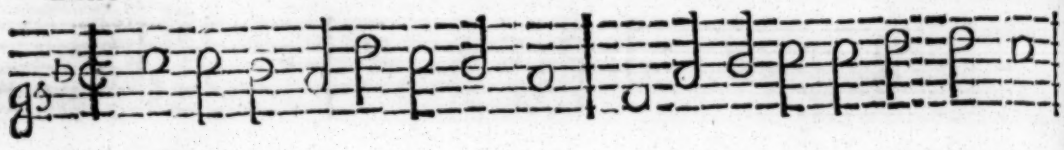
1ſt. Treble.



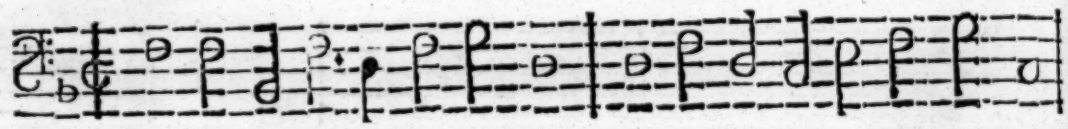
2d. Treble.

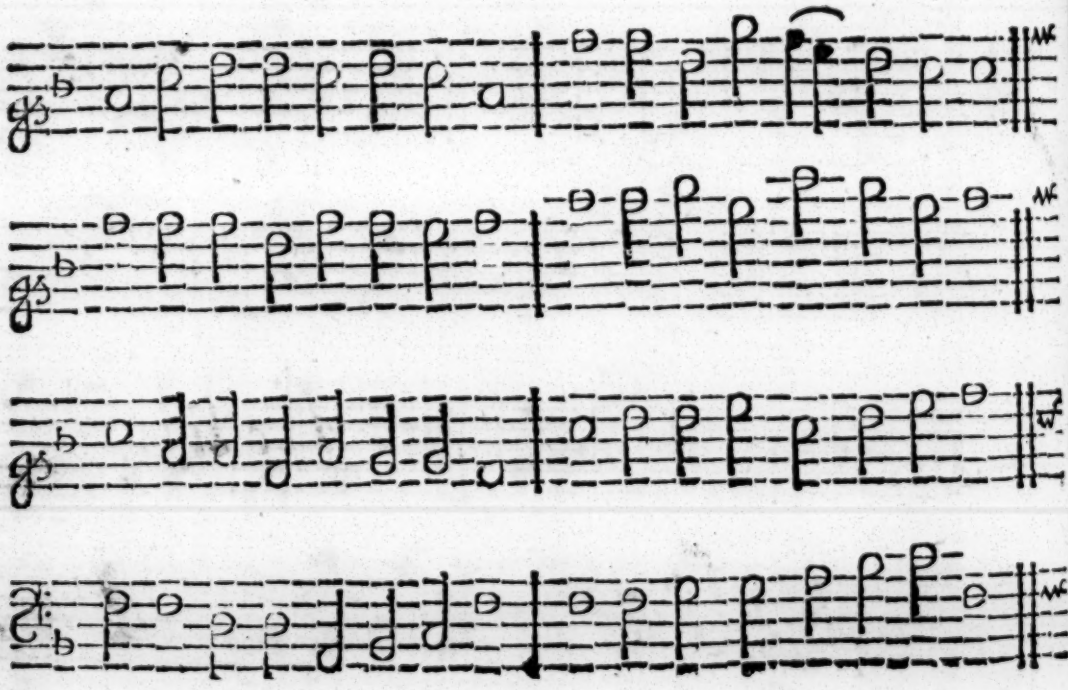


Tenor.



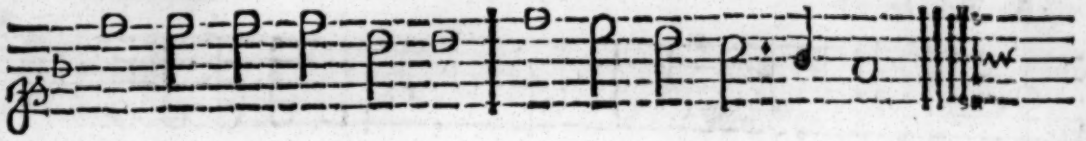
The Baſs.



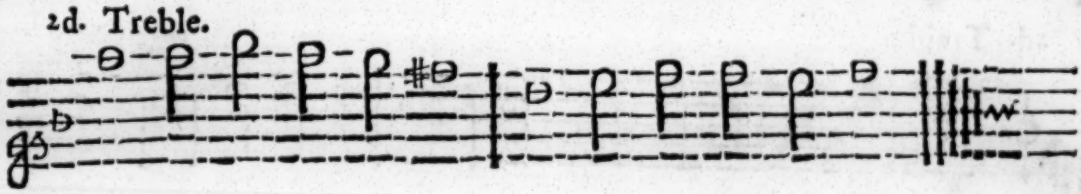


Particular Measure.

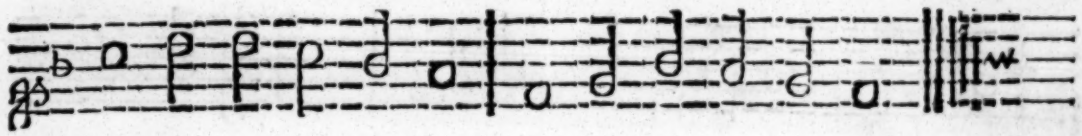
1ſt. Treble.



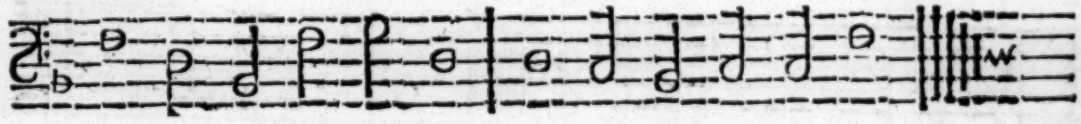
2d. Treble.



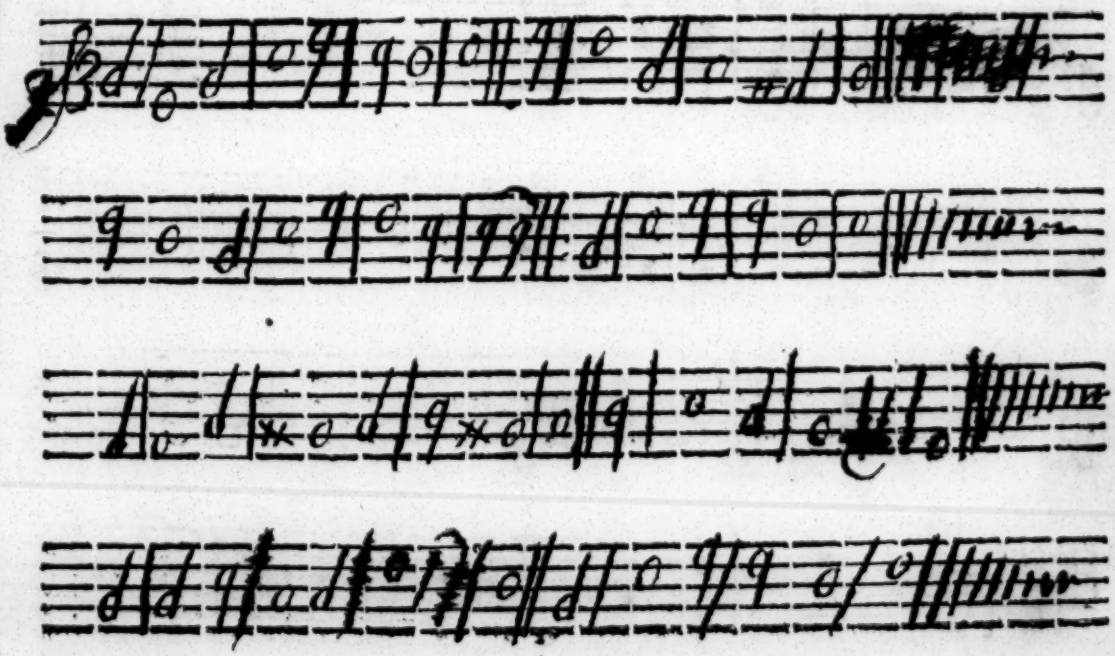
Tenor.



The Baſs.

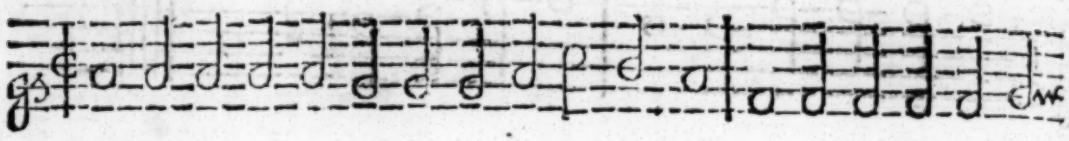


St Mathews Tenor

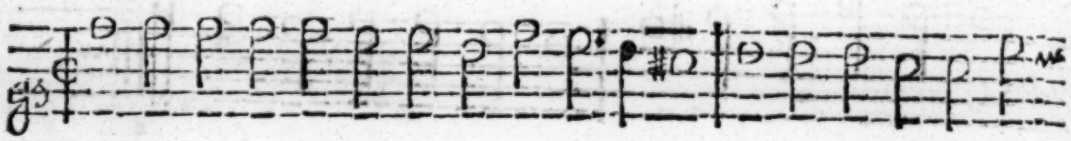


The Old 126th. *Pſalm Tune.* Particular Meaſure.

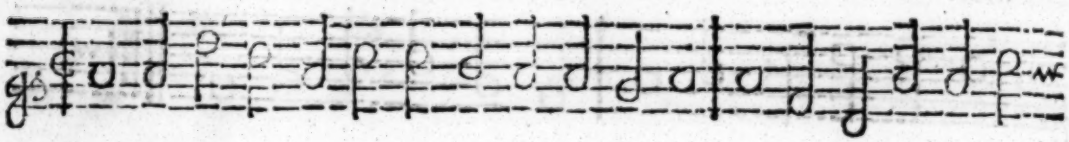
1ſt. Treble.



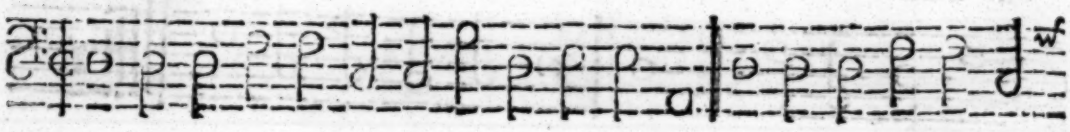
2d. Treble.

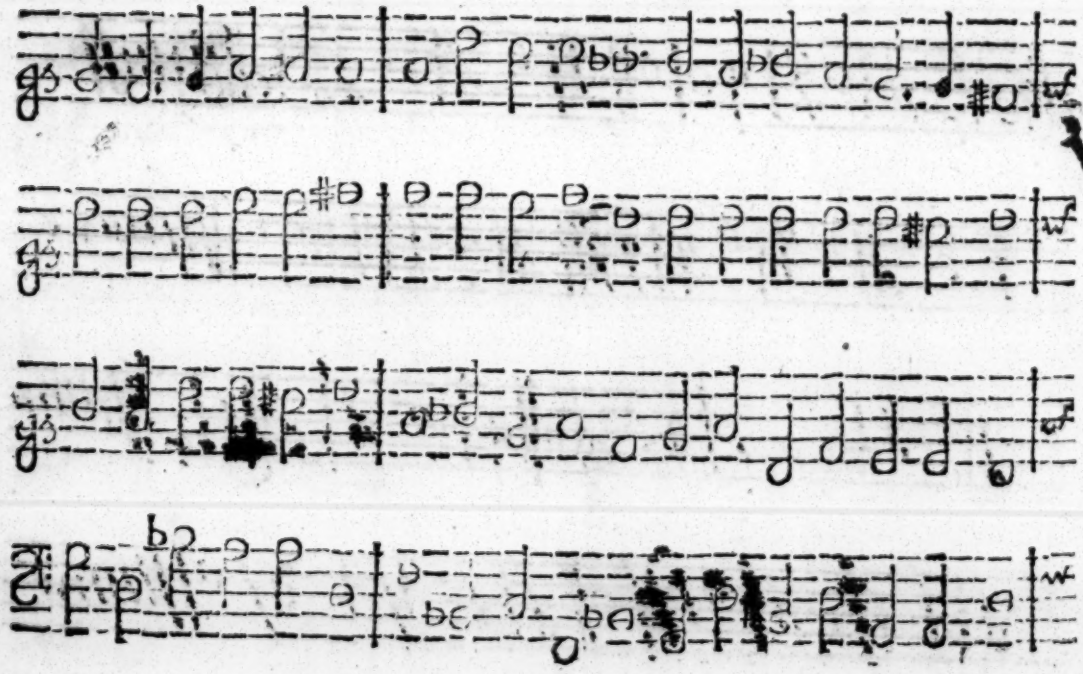


Tenor.



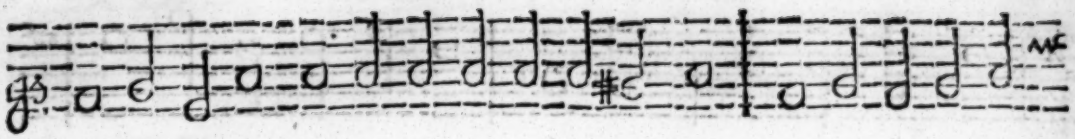
The Baſs.



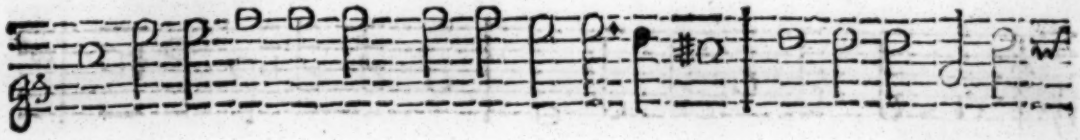


Particular Meaſure.

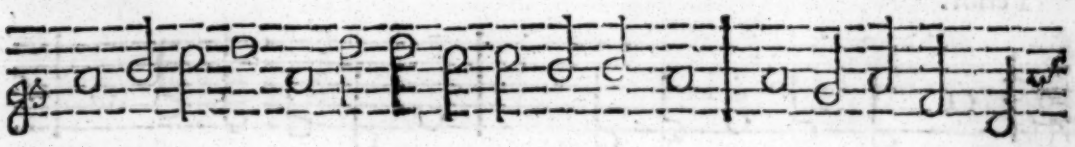
1ſt. Treble.



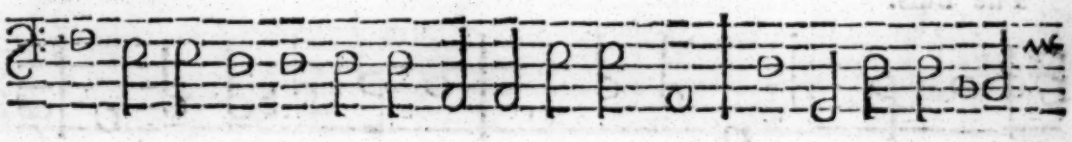
2d. Treble.

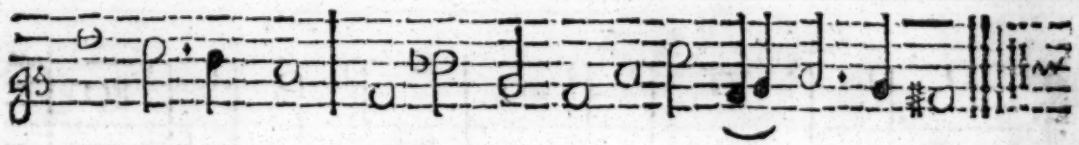


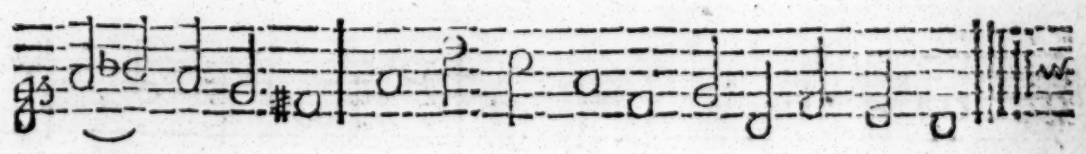
Tenor.

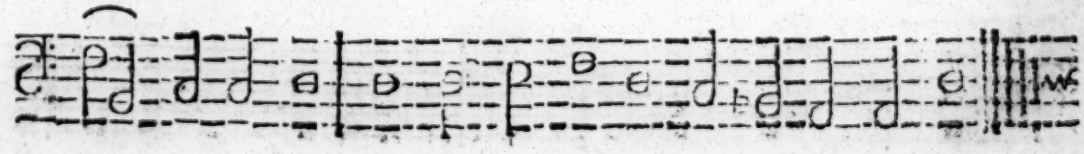


The Baſs.



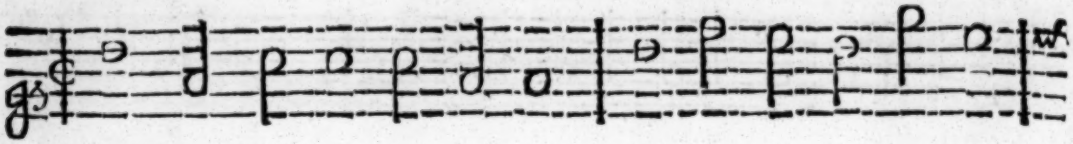






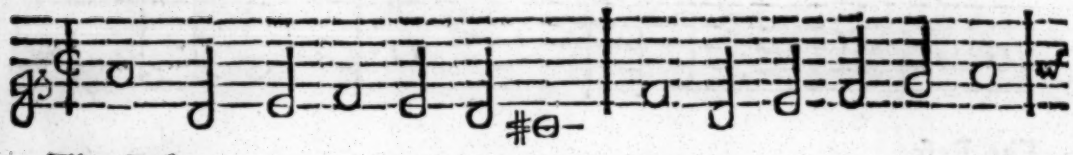
The Old 130th. *Pſalm Tune.* Particular Meaſure.

1ſt. Treble.

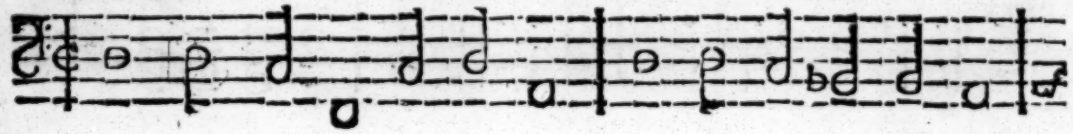


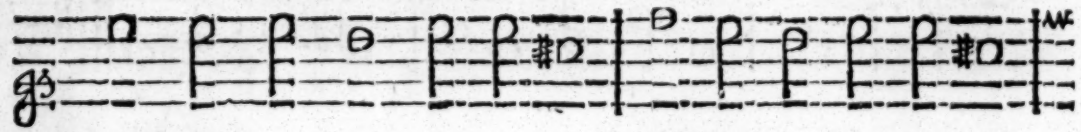
2d. Treble.

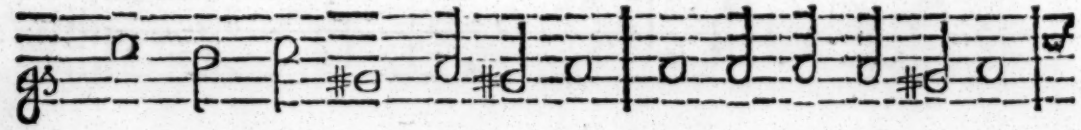
Tenor.

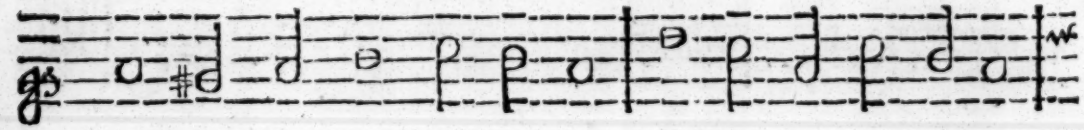


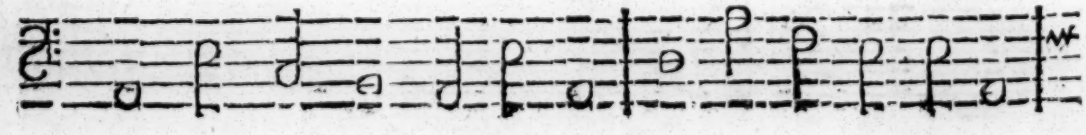
The Baſs.





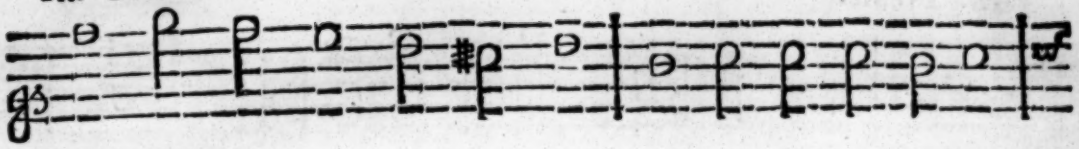




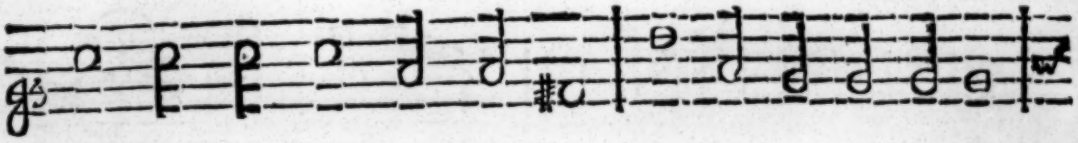


Particular Measure.

1ſt. Treble.

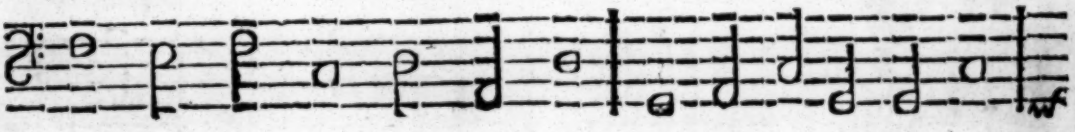


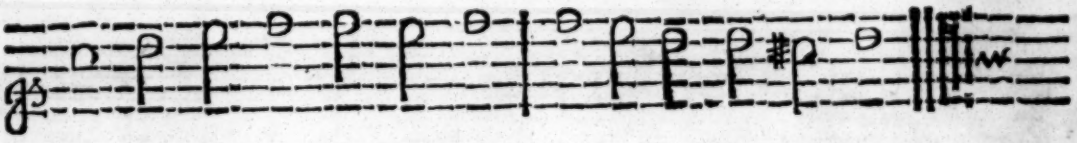
2d. Treble.

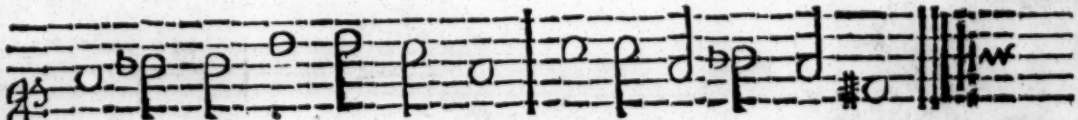


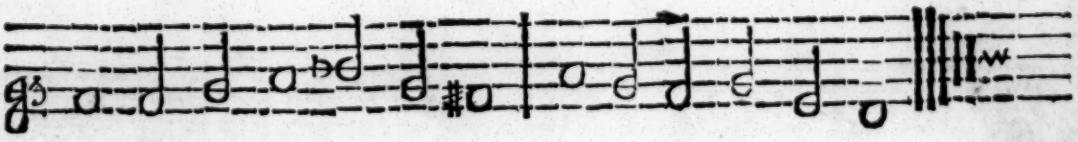
Tenor.

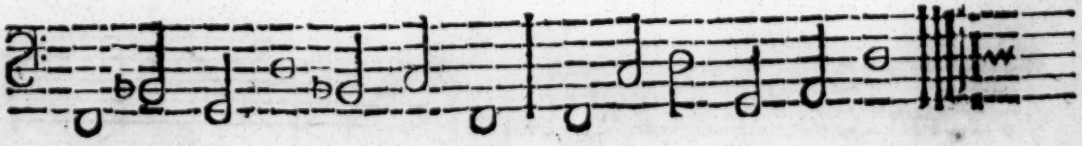
The Baſs.





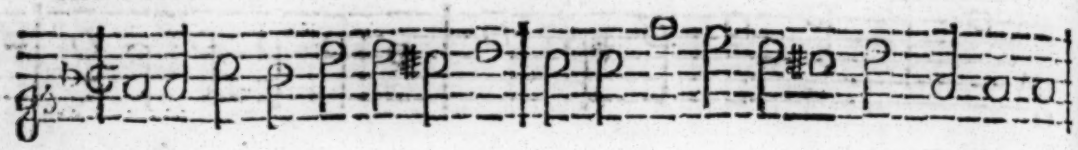




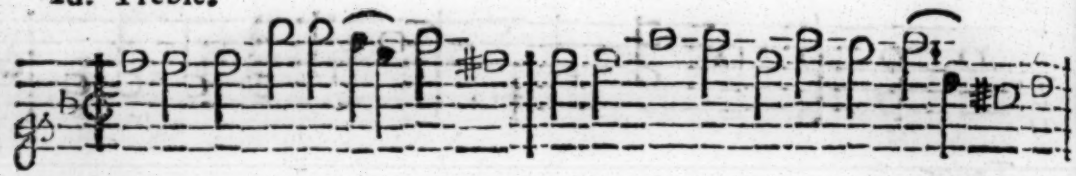


The Old 136th. *Pſalm Tune.* Particular Meaſure.

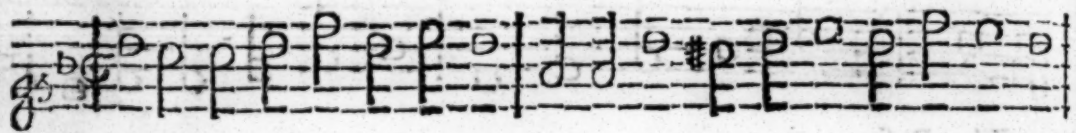
1ſt. Treble.



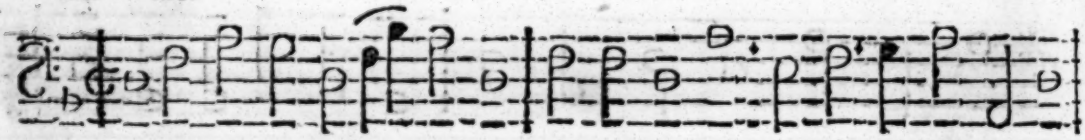
2d. Treble.

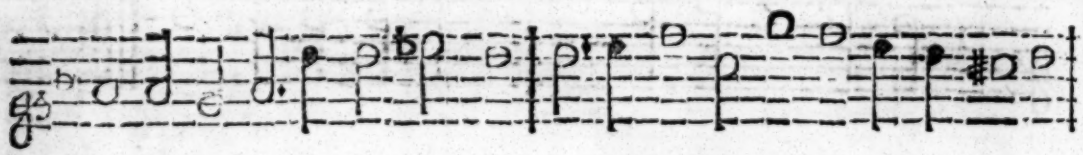


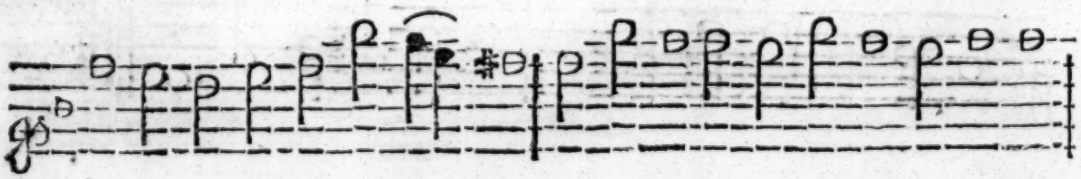
Tenor.

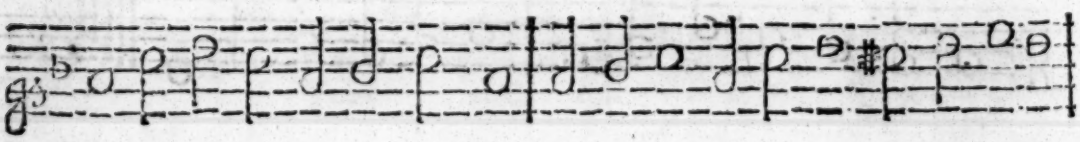


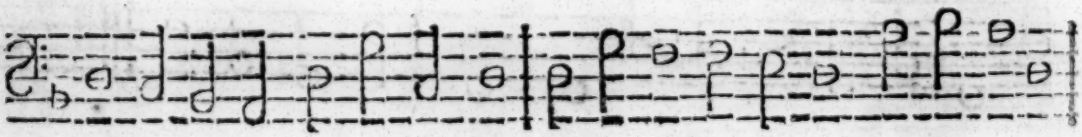
The Baſs.





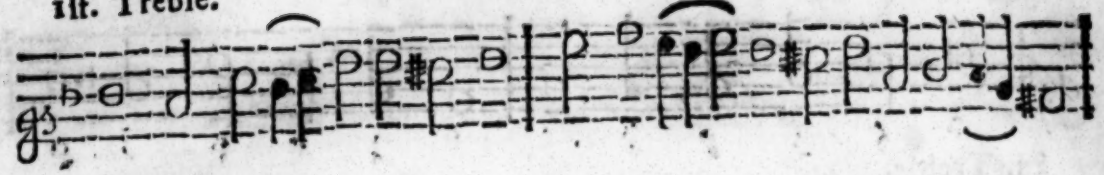




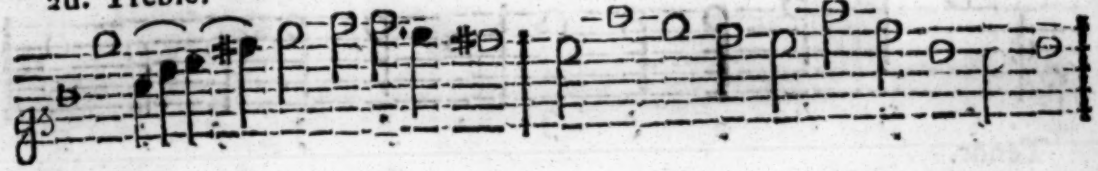


Particular Meaſure.

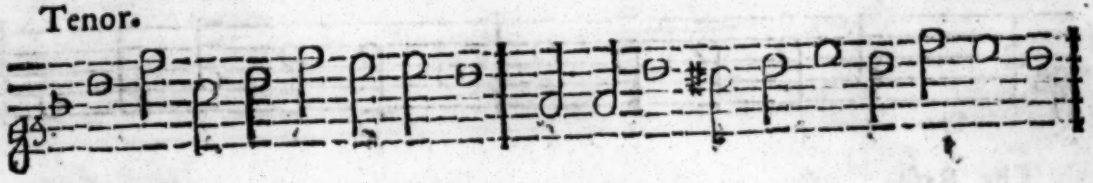
1ſt. Treble.



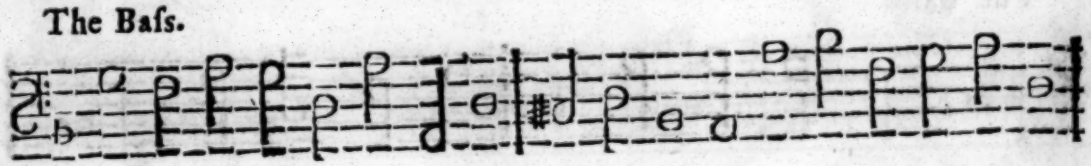
2d. Treble.

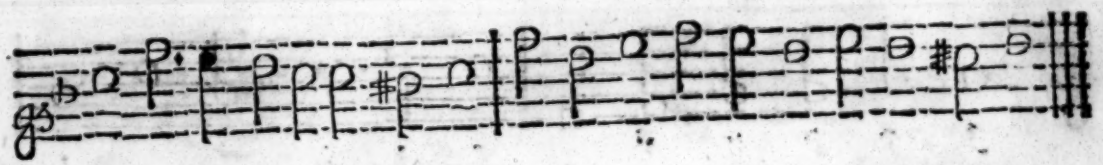


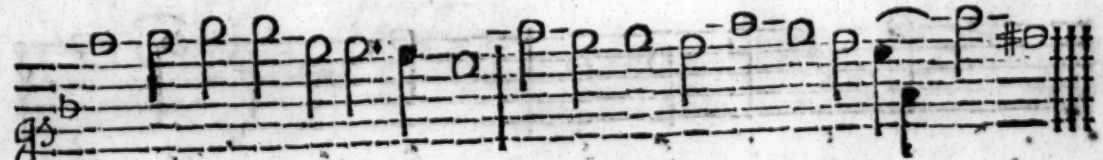
Tenor.

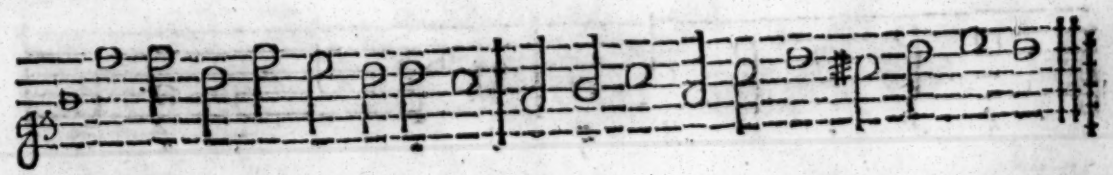


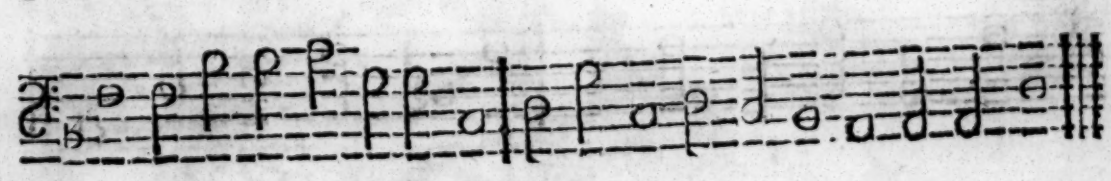
The Baſs.











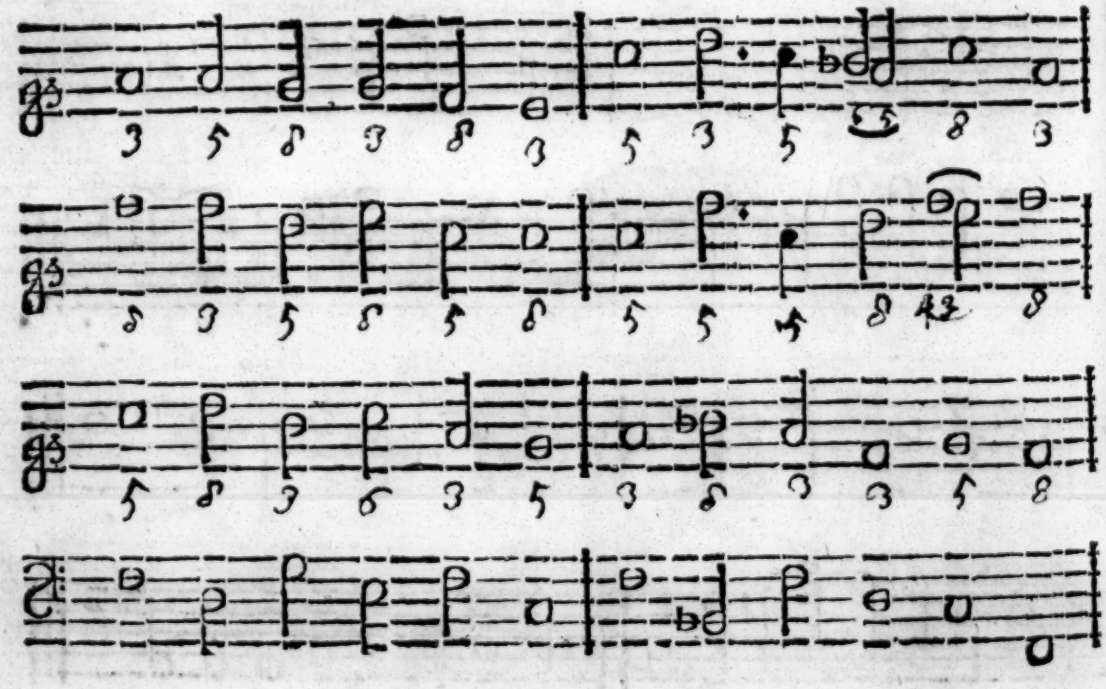
The Old 148th. *Pſalm Tune.* Particular Meaſure.

1ſt. Treble.

2d. Treble.

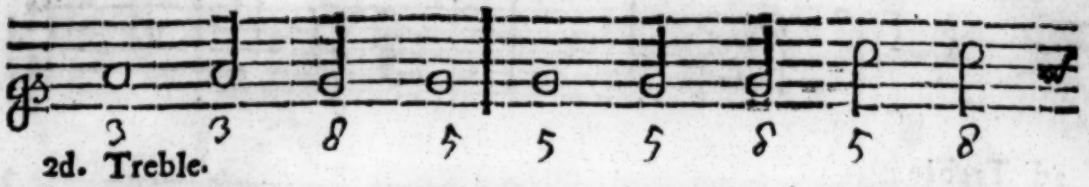
Tenor.

The Baſs.

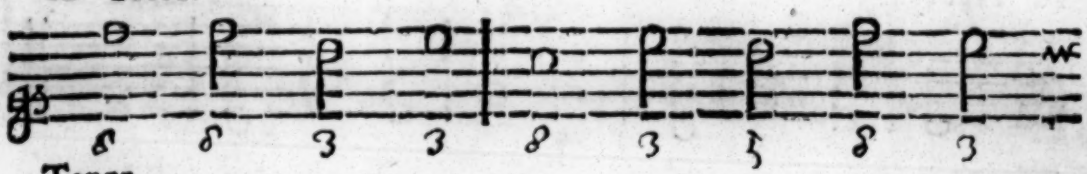


Particular Measure.

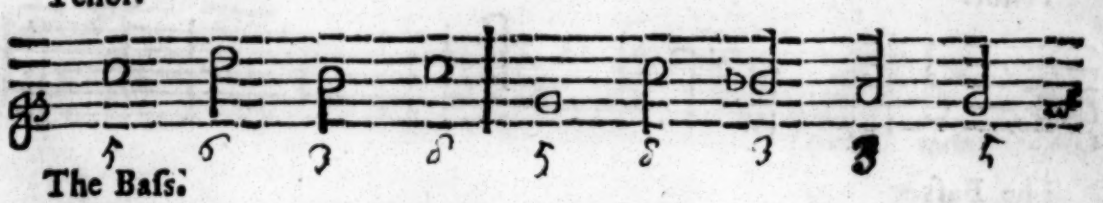
1ſt. Treble.



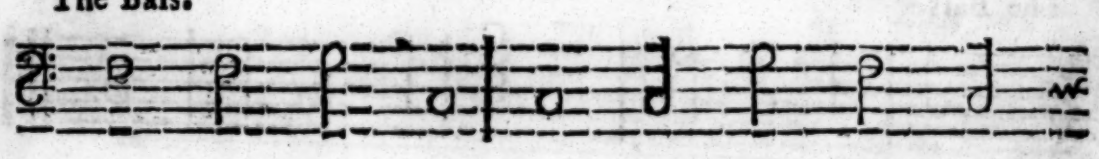
2d. Treble.

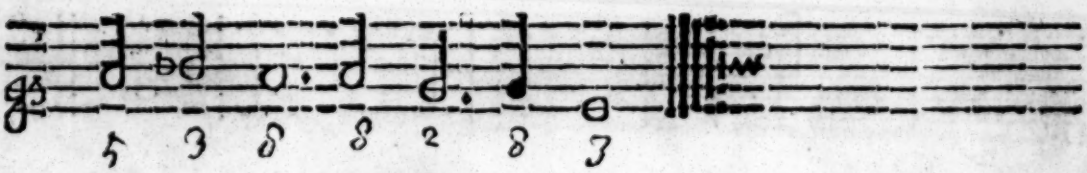


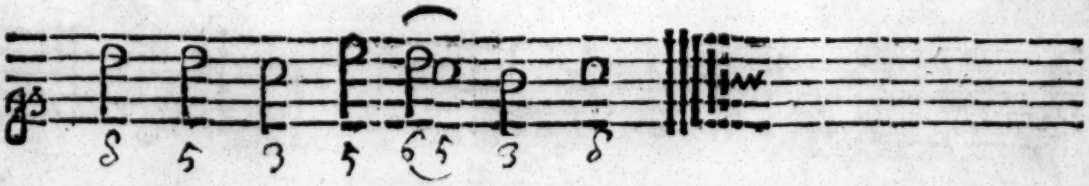
Tenor.

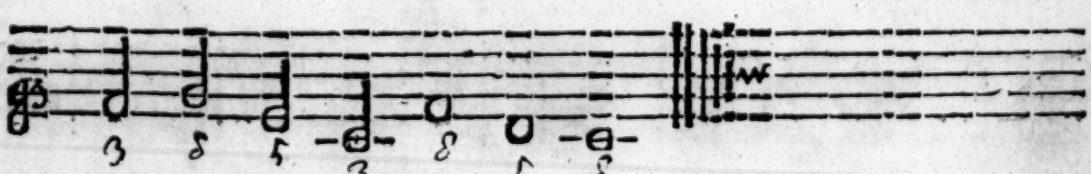


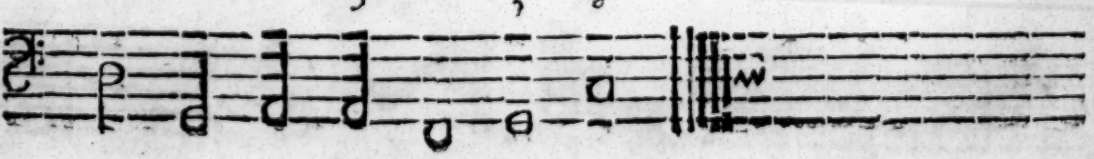
The Baſs.





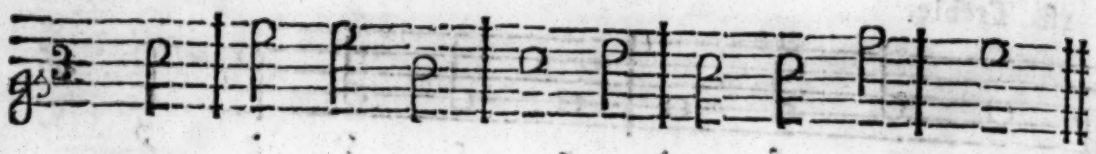




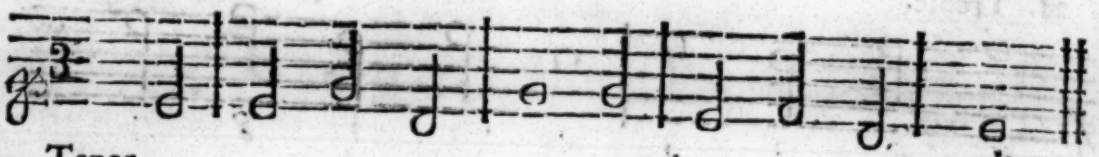


Hanover Tune. Particular Meaſure.

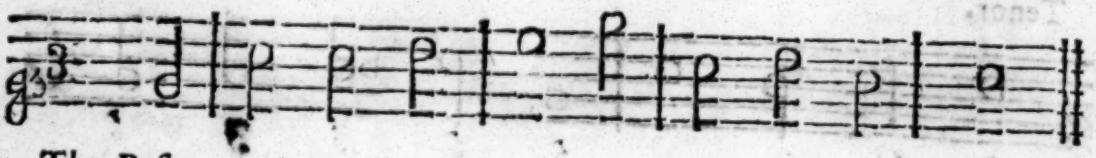
1ſt. Treble.



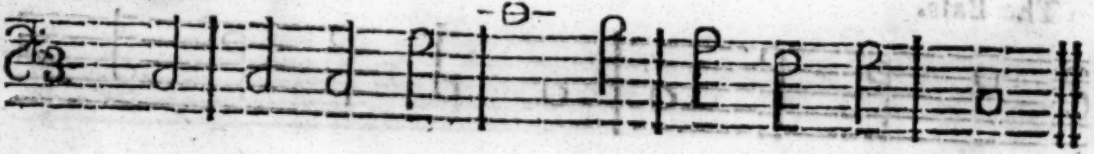
2d. Treble.

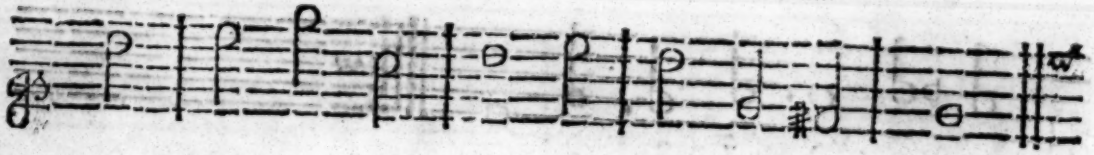


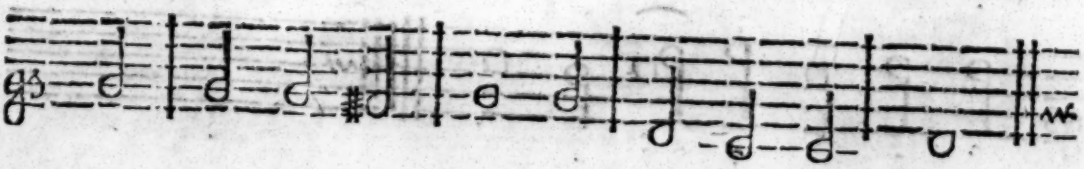
Tenor.

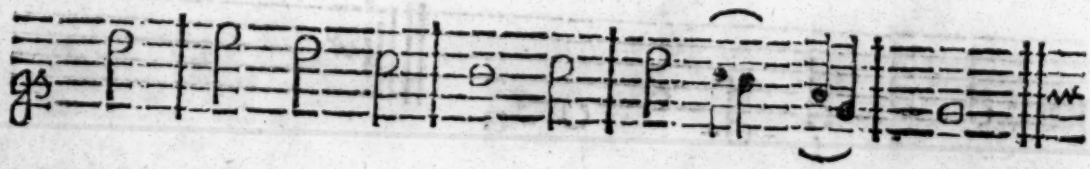


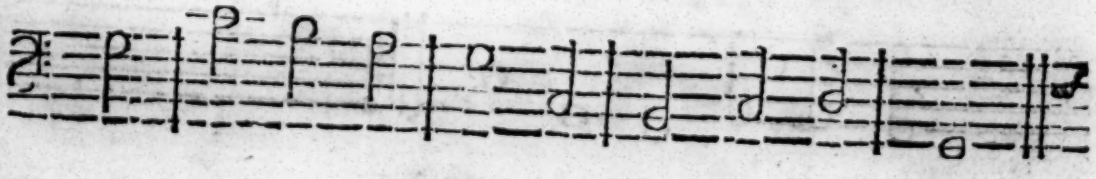
The Baſs.





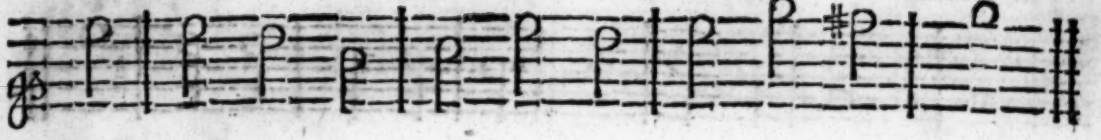




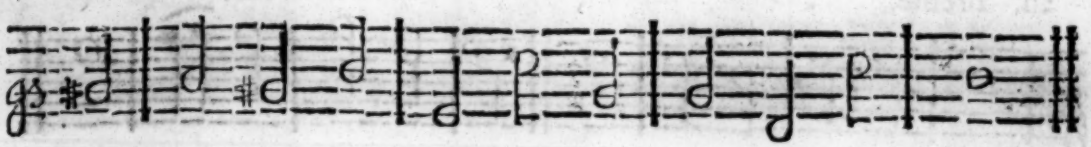


Particular Meaſure.

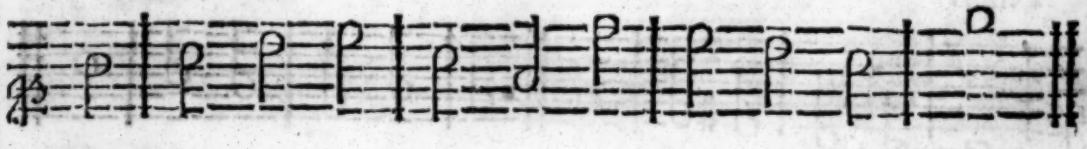
1ſt. Treble.



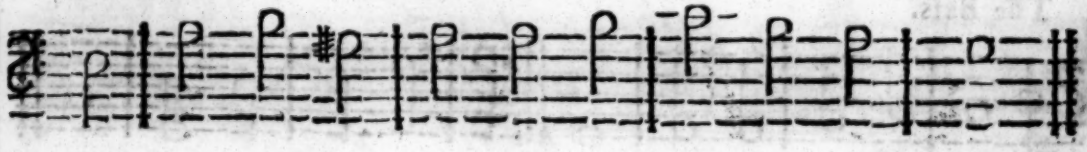
Tenor.

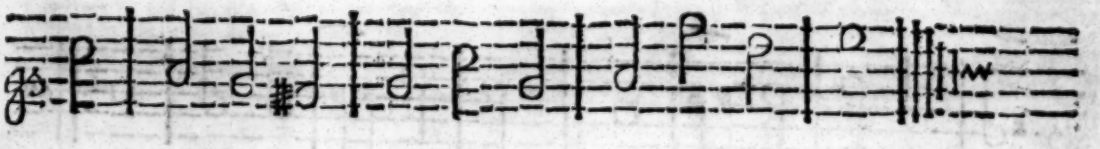


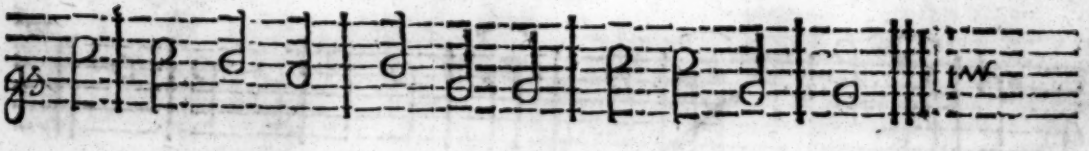
2d. Treble.

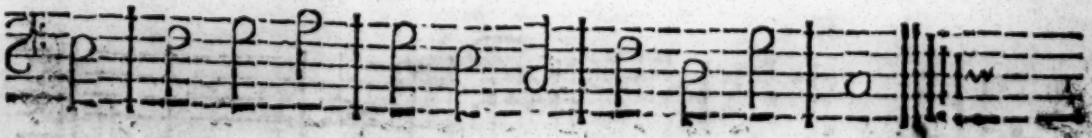


The Baſs.



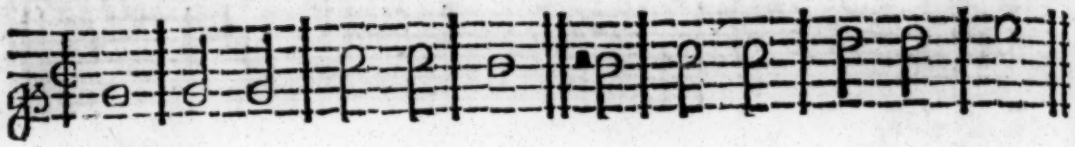




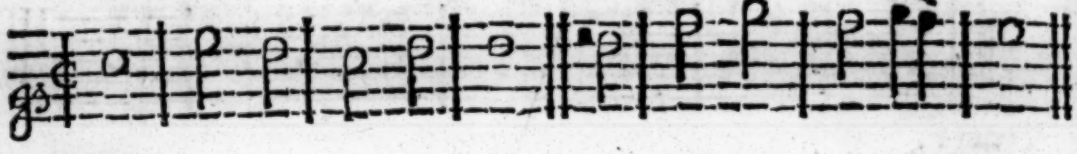


Bath Tune, to the 148th. *Pſalm.*

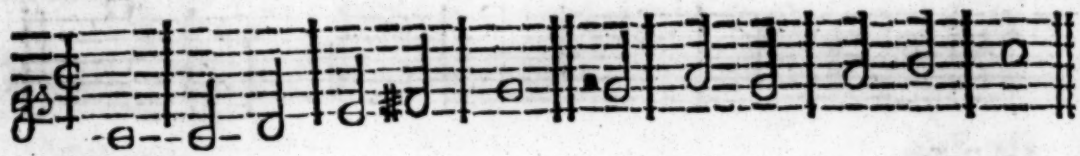
1ſt. Treble.



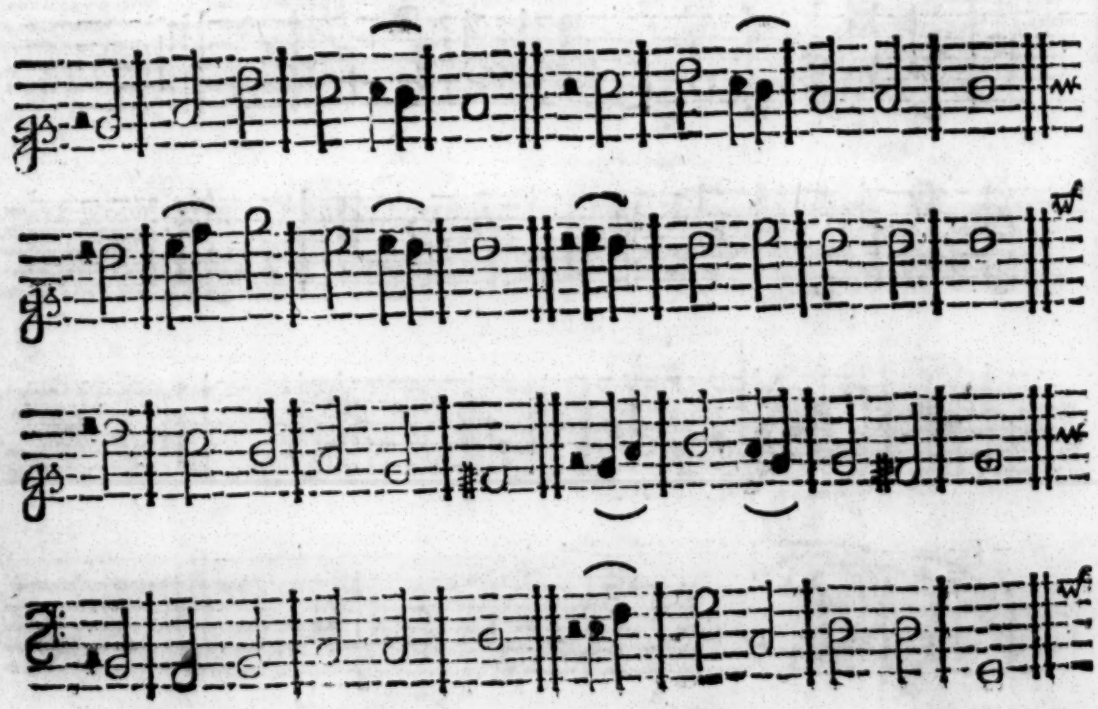
2d. Treble.



Tenor.

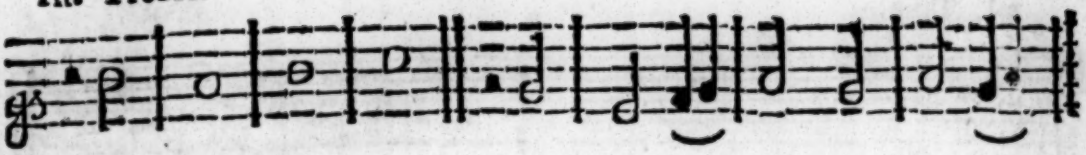


The Baſs.



Particular Measure.

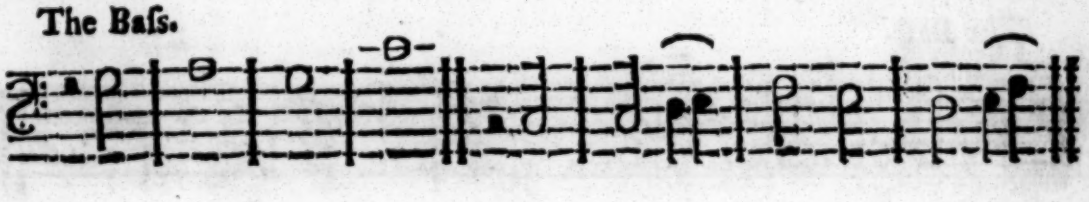
1ſt. Treble.

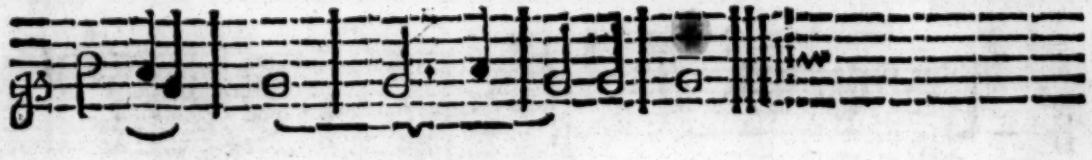


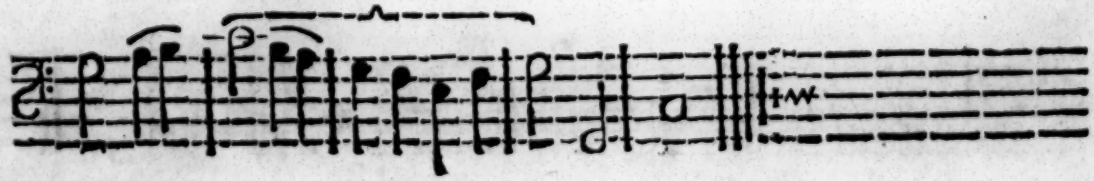
2d. Treble.

Tenor.

The Baſs.







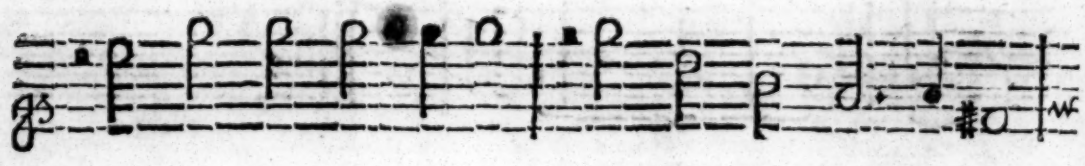
Chriſt Church Tune. Patticular Meaſure.

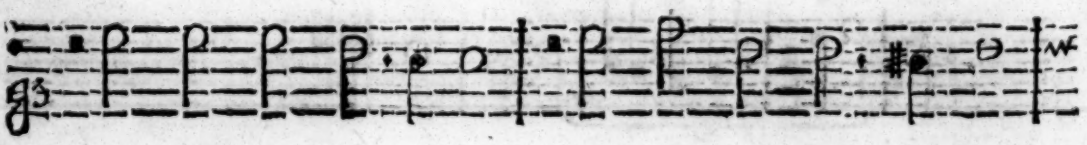
1ſt. Treble.

2d. Treble.

Tenor.

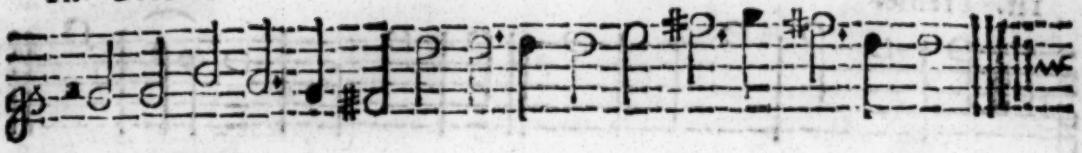
The Baſs.





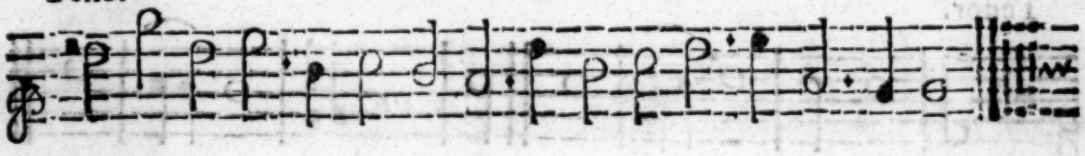
Particular Meaſure.

1ſt. Treble.

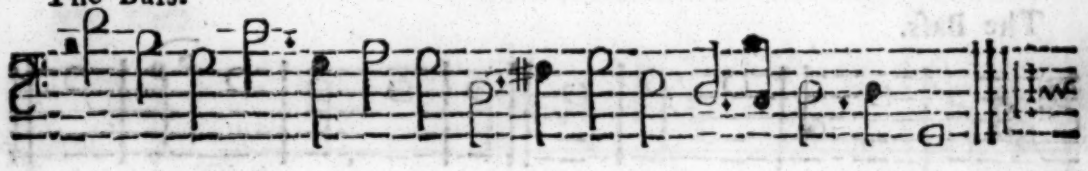


2d. Treble.

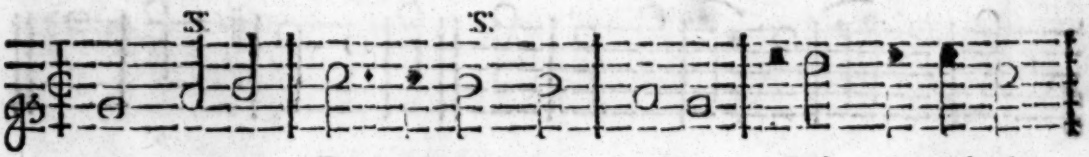
Tenor.



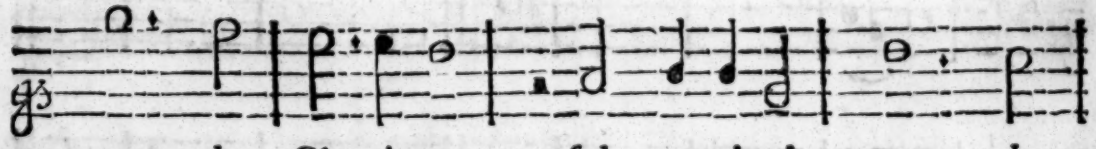
The Baſs.



A CANON *in the* 4th. *and* 8th. *below.*

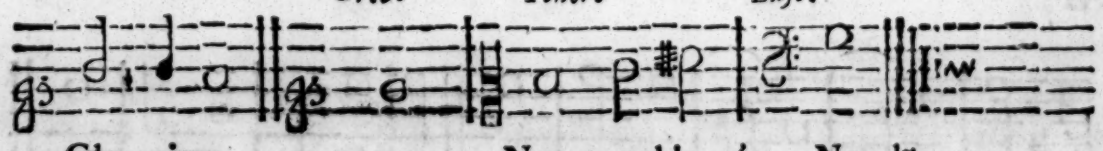


Non nobis Do—mi-ne, non nobis, Sed no--mi-ni



tuo da Glo--ri-am, ſed no-mi--ni tuo da

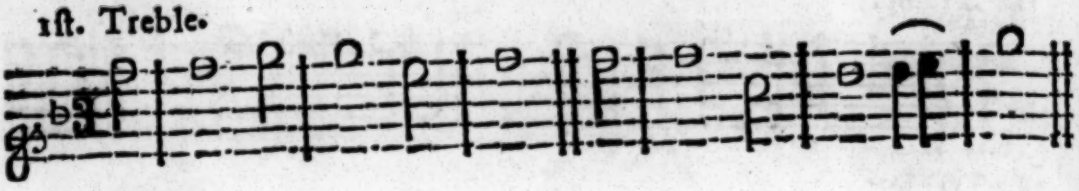
Treb. *Tenor.* *Baſs.*



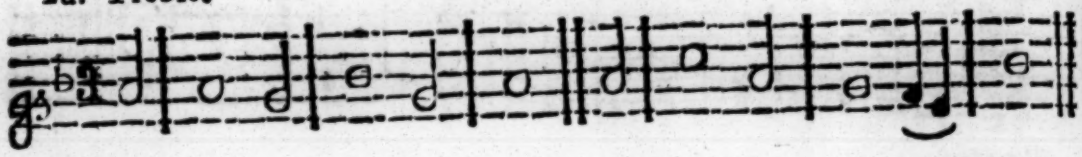
Glo—riam. Non nobis *&c.* No, *&c.*

Long Billington as the 25th. Short Metre Double.

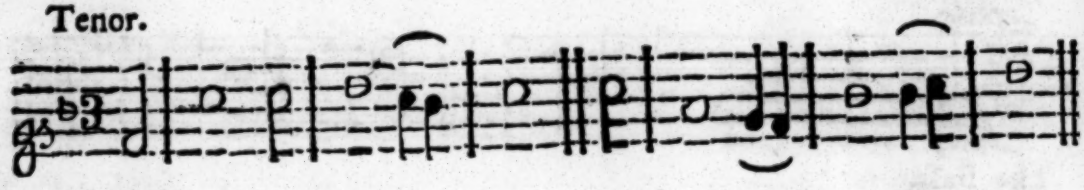
1ſt. Treble.



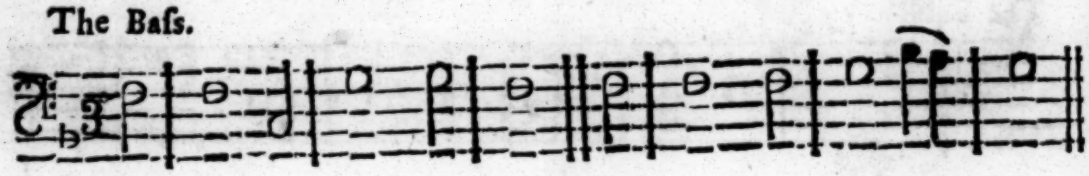
2d. Treble.

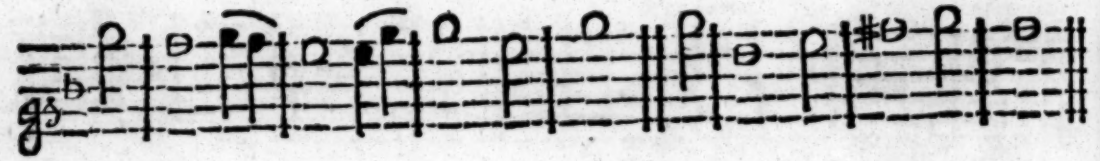


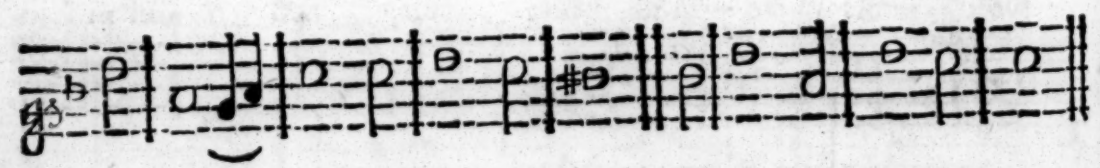
Tenor.

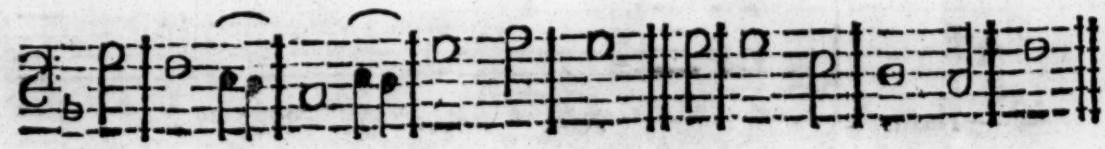


The Baſs.



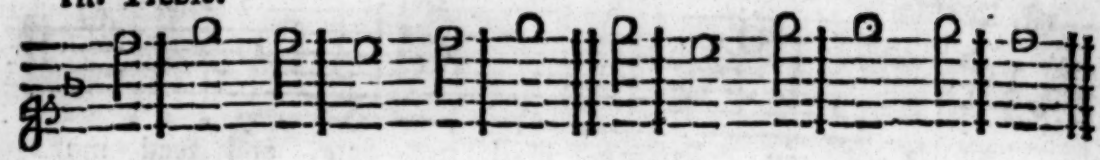






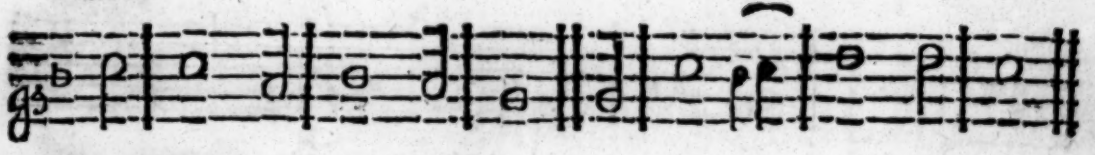
Short Metre Double.

1ſt. Treble.

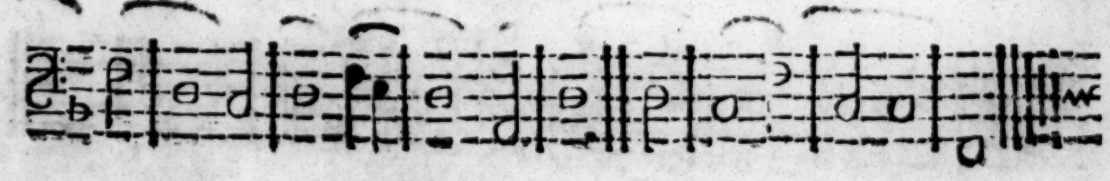


2d. Treble.

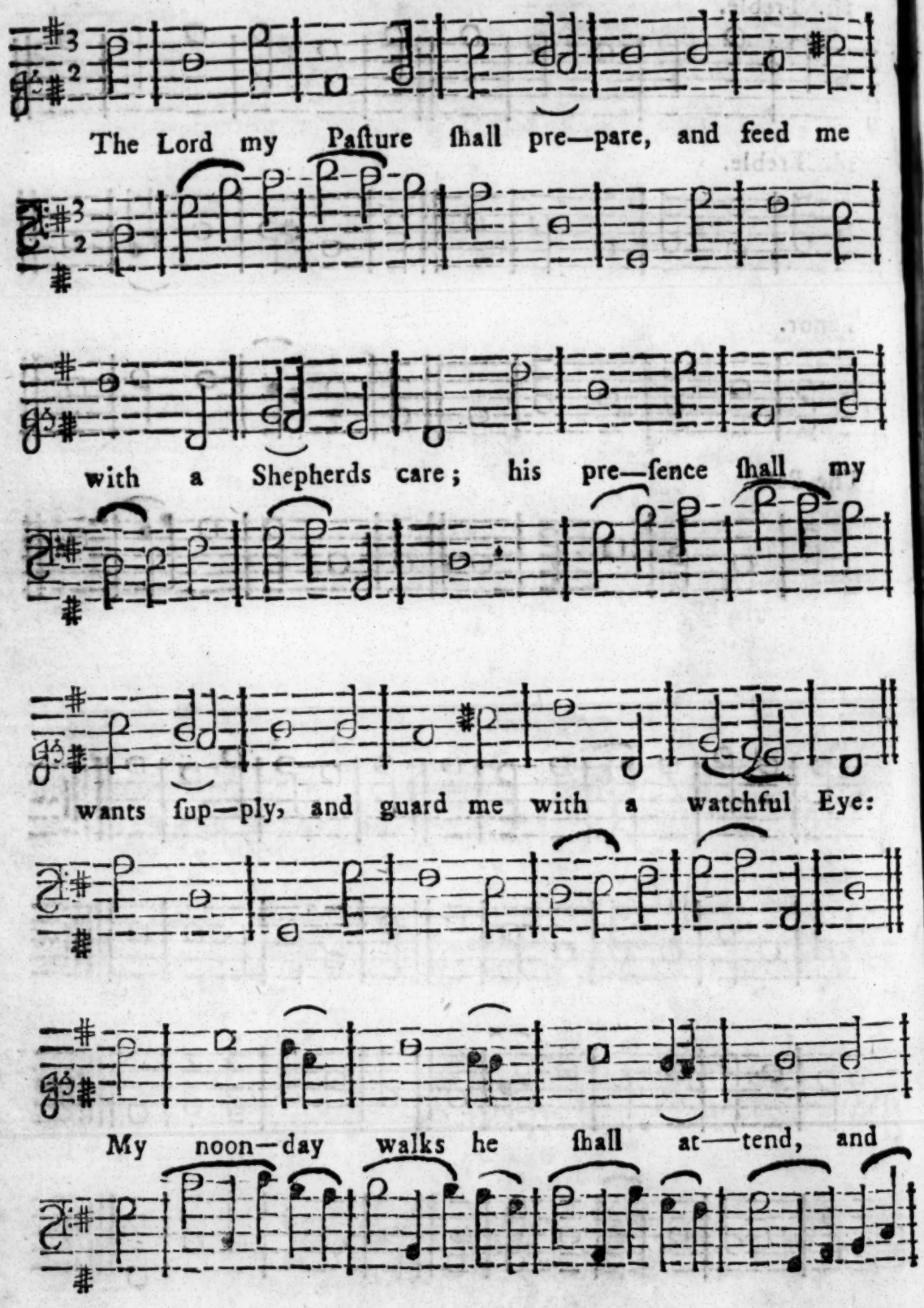
Tenor.



The Baſs.



Pſalm the 23d. *Paraphras'd by Mr.* Addiſon. *Set to* MUSICK *by Mr.* Henry Carey.



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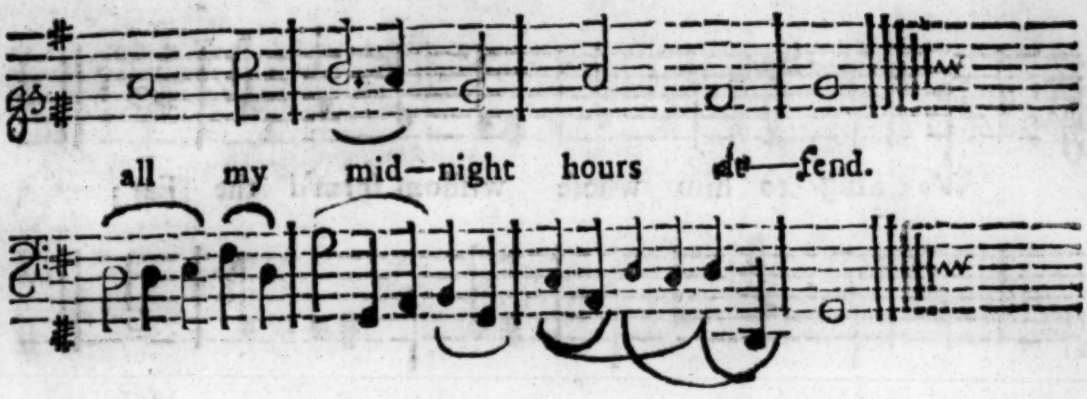


II.

When in the ſultry Globe I faint,
Or on the thriſty Mountain pant;
To fertile Vales and dewey Meads,
My weary wandring ſteps he leads:
Where peaceful Rivers ſoft and ſlow,
Amidſt the verdent Landskip flow.

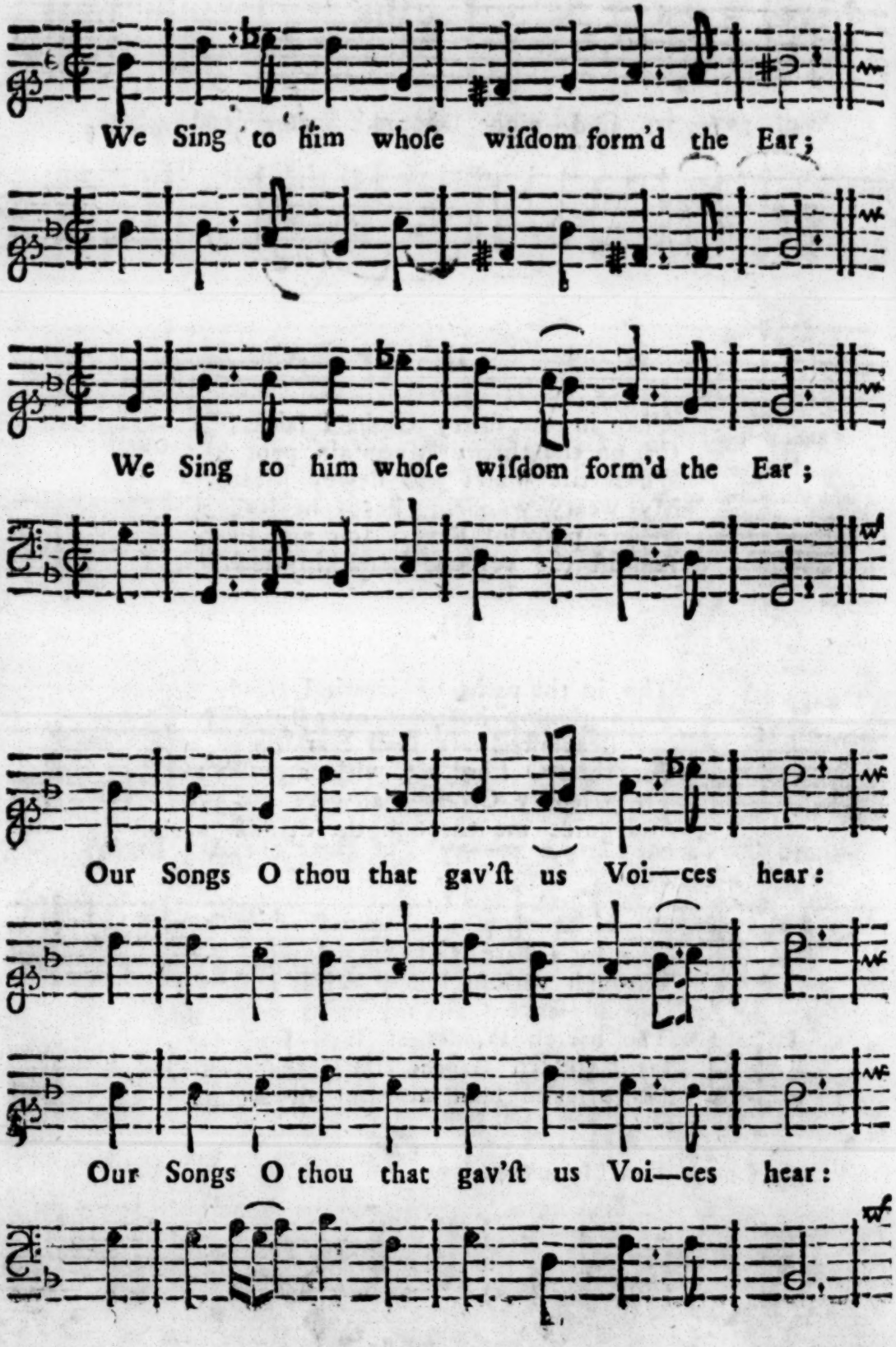
III.

Tho in the paths of Death I tread,
With gloomy horrours over ſpread;
My ſteadfaſt heart ſhall fear no ill,
For thou O Lord art with me ſtill:
Thy friendly Crook ſhall give me aid,
And guide me through the diſmal ſhade.

IV.

Tho in a bare and rugged way,
Through various lonely Wilds I ſtray;
Thy preſence ſhall my pains beguile,
The barren Wilderneſs ſhall ſmile:
With ſudden Greens and Herbage crown'd,
And Streams ſhall murmur all around.

An HYMN *on Divine* MUSICK.



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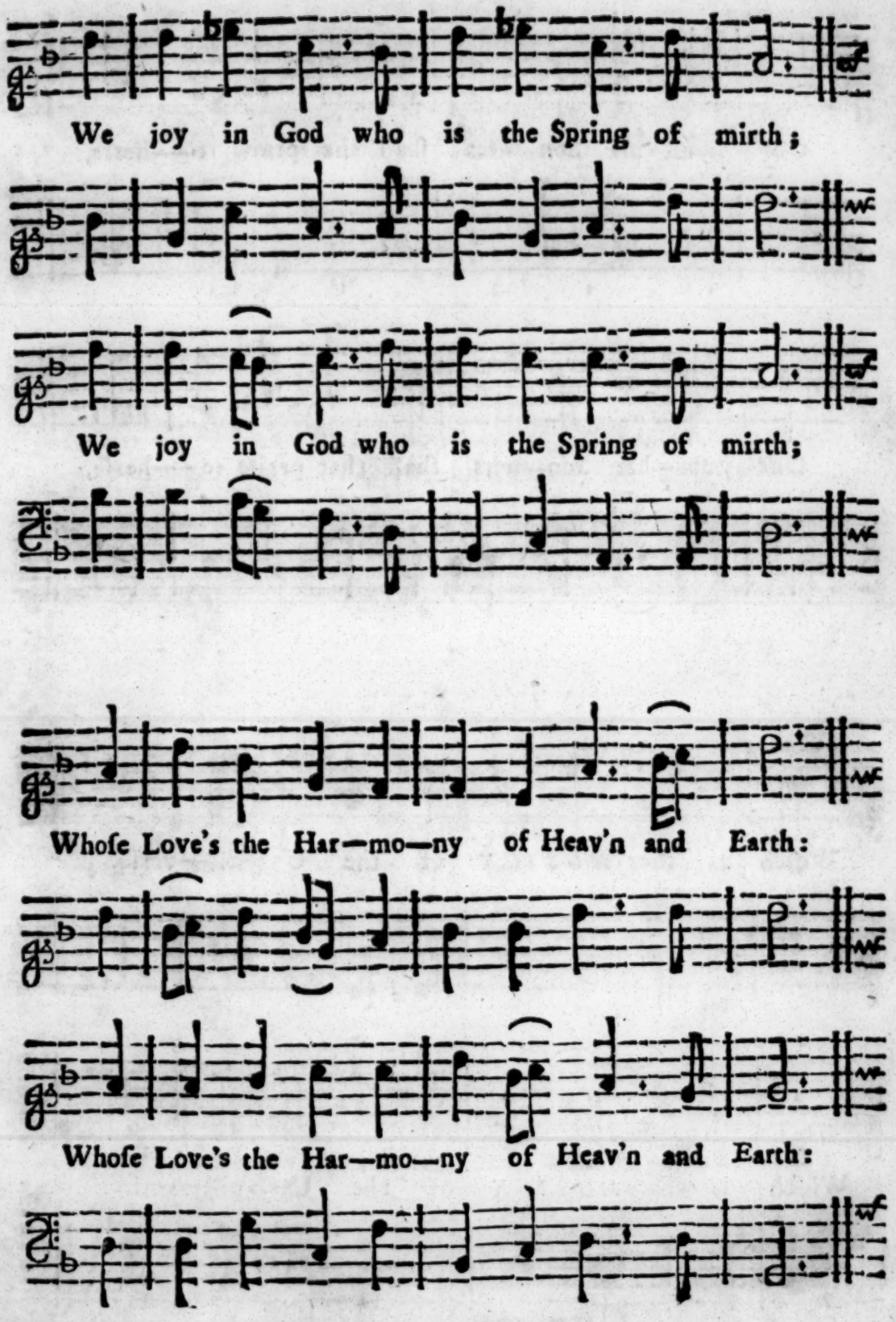
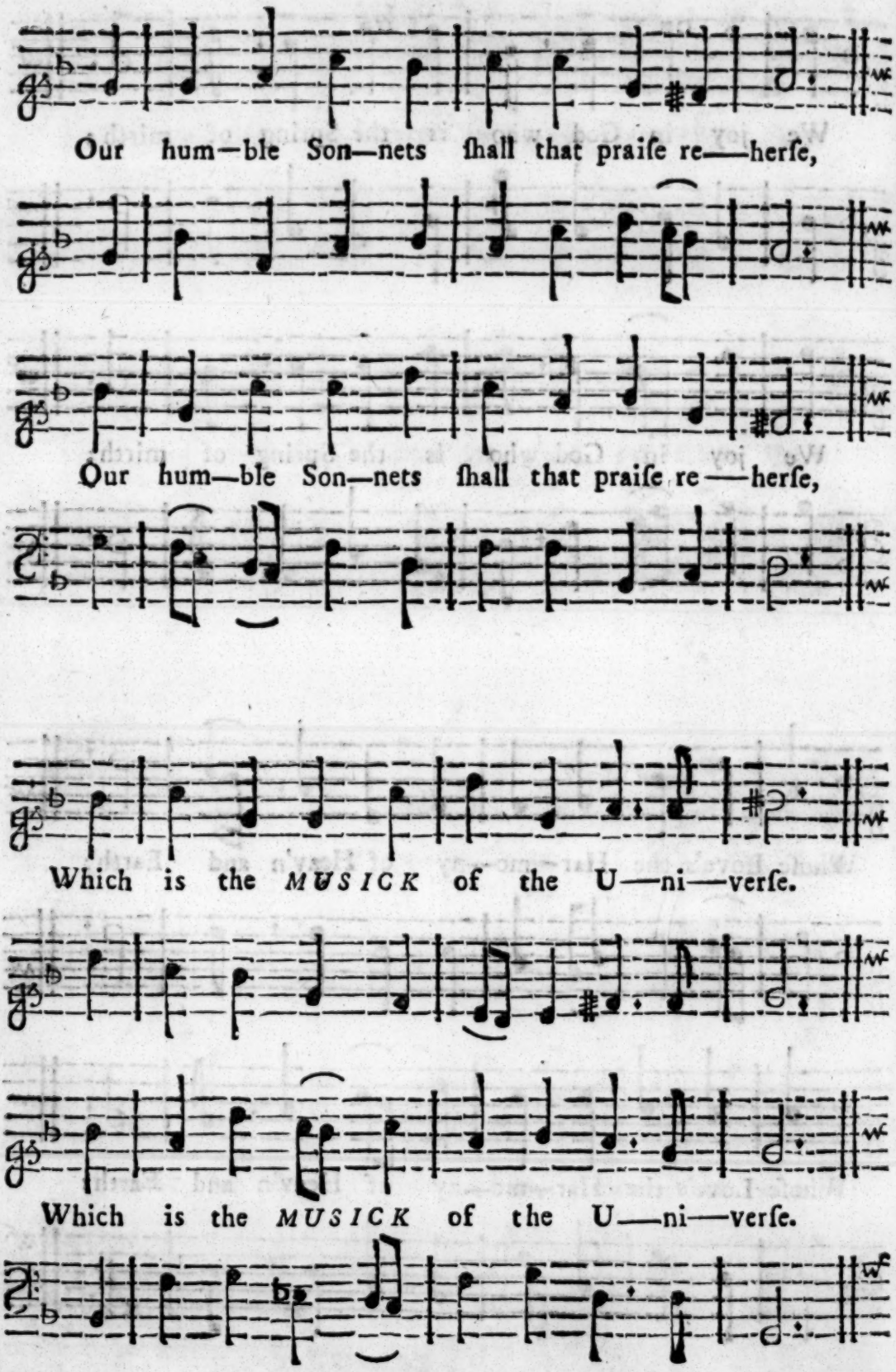
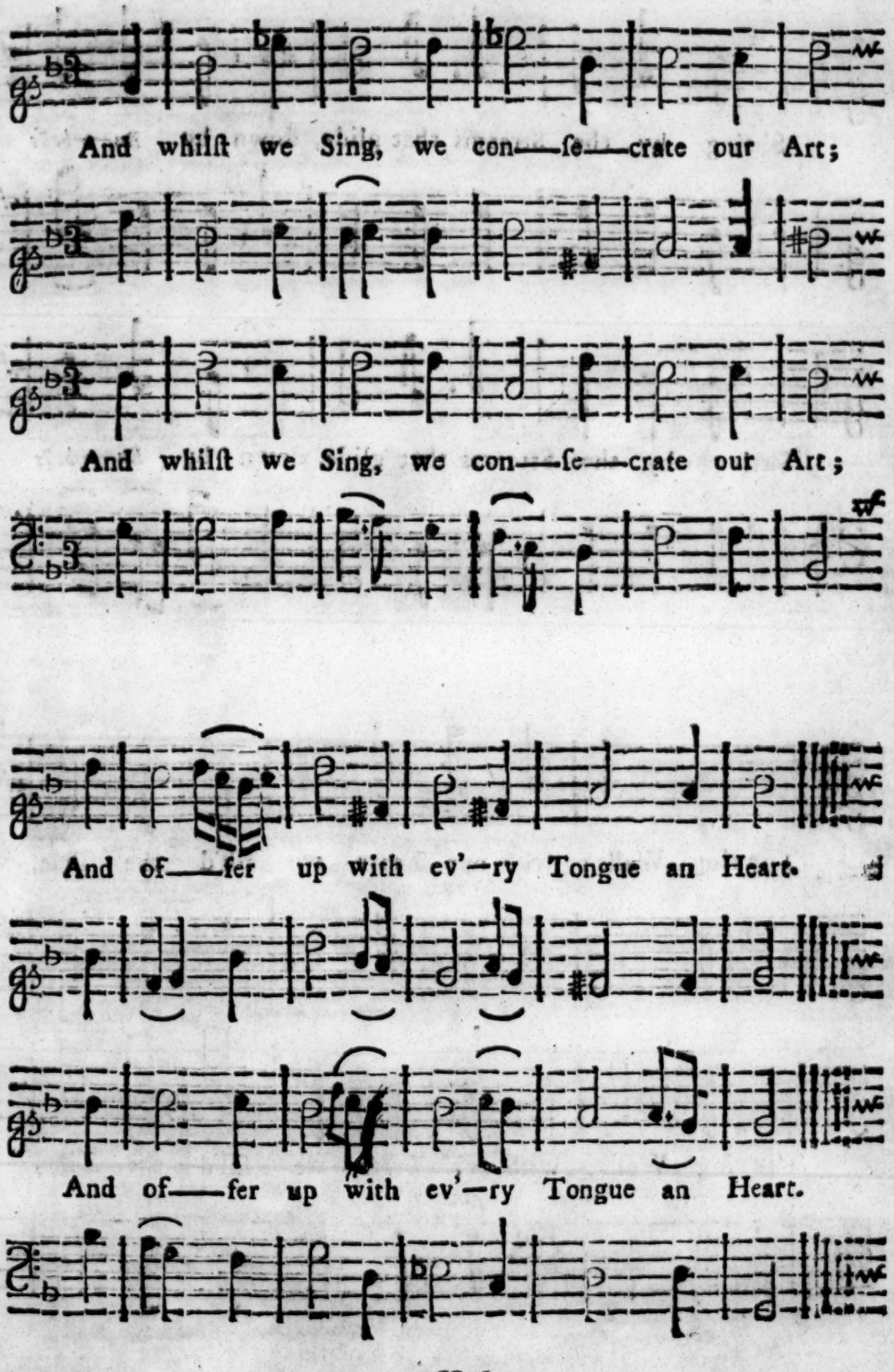

We joy in God who is the Spring of mirth;
We joy in God who is the Spring of mirth;
Whoſe Love's the Har—mo—ny of Heav'n and Earth:
Whoſe Love's the Har—mo—ny of Heav'n and Earth:

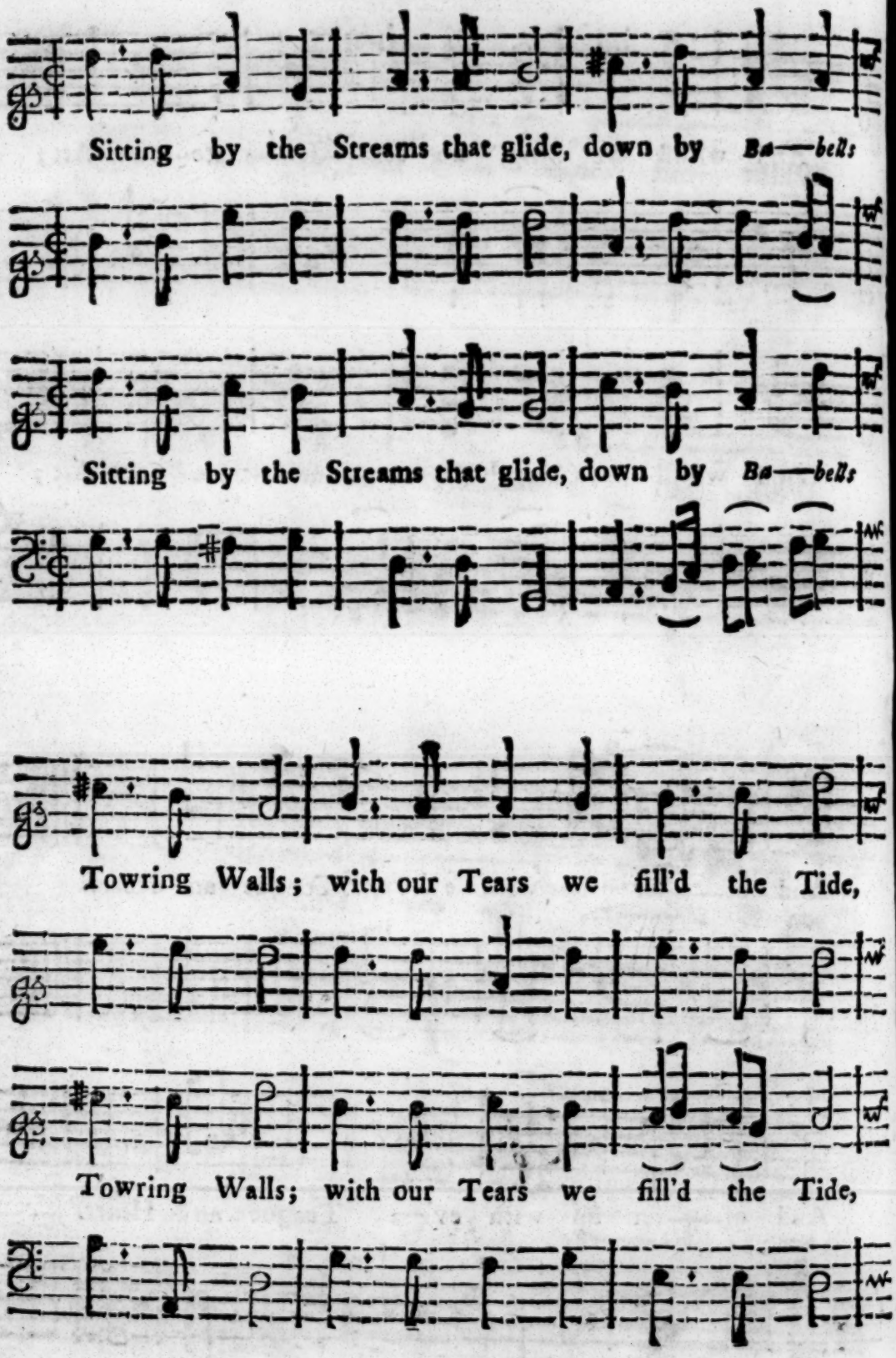
Continued.


Our hum—ble Son—nets ſhall that praiſe re——herſe,
Our hum—ble Son—nets ſhall that praiſe re——herſe,
Which is the MUSICK of the U——ni——verſe.
Which is the MUSICK of the U——ni——verſe.

CHORUS.


And whilſt we Sing, we con——ſe——crate our Art;
And whilſt we Sing, we con——ſe——crate our Art;
And of——fer up with ev'—ry Tongue an Heart.
And of——fer up with ev'—ry Tongue an Heart.

The Gliding Streams, Pſalm 137.



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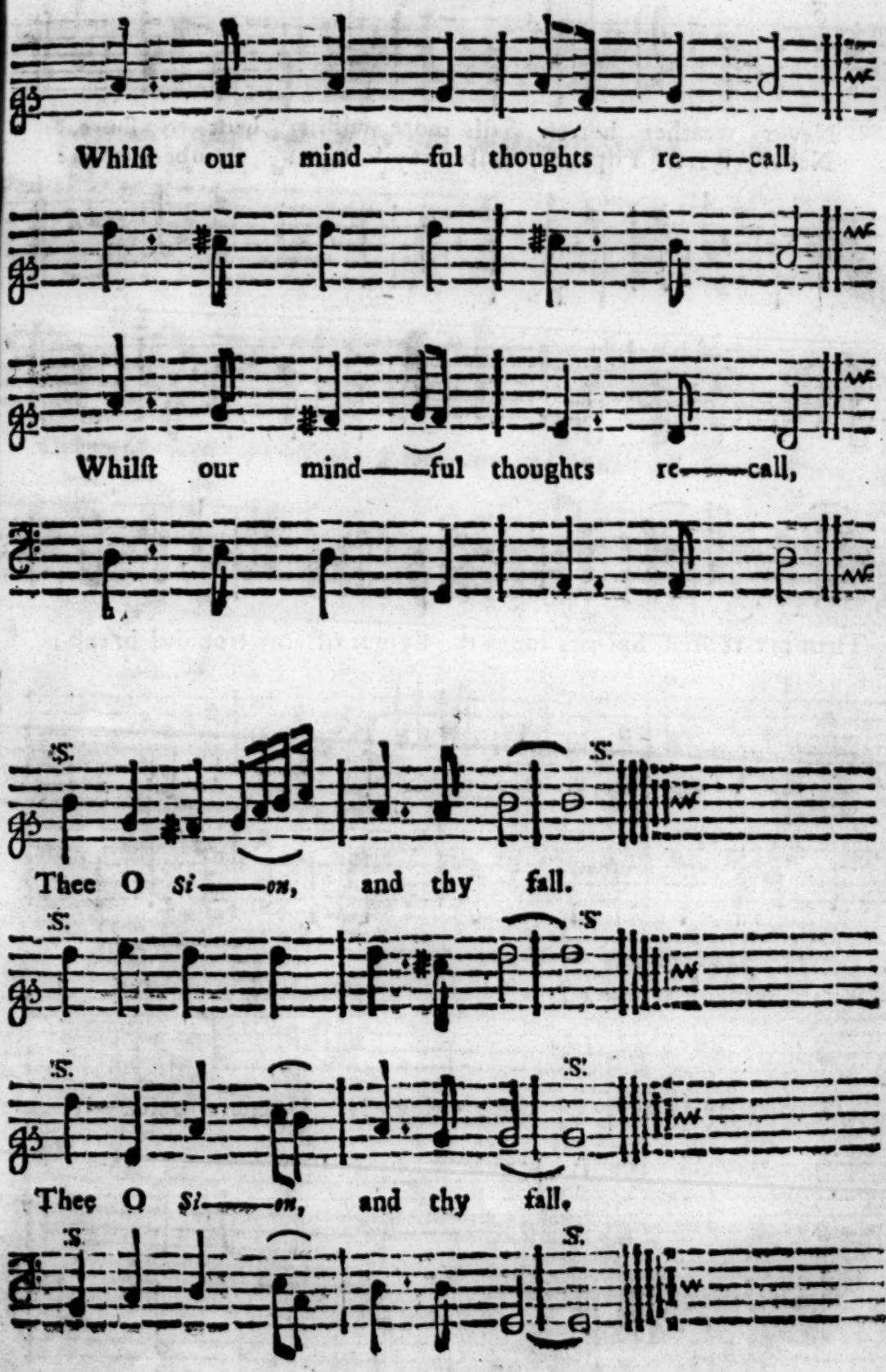
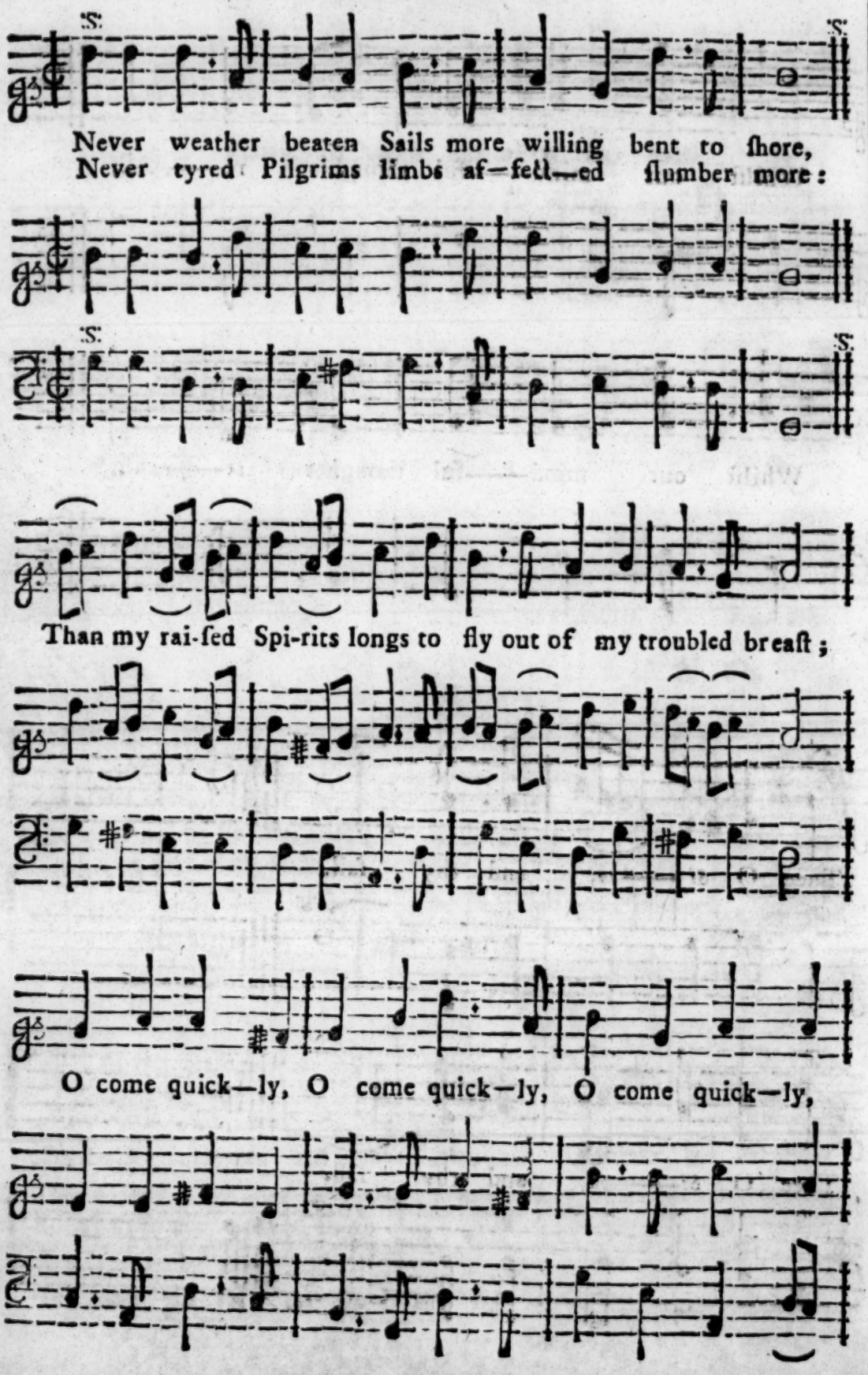

Whilſt our mind——ful thoughts re——call,
Whilſt our mind——ful thoughts re——call,
Thee O Si——on, and thy fall.
Thee O Si——on, and thy fall.

The longing SOUL, *an* HYMN. *A. 3. Voc.*



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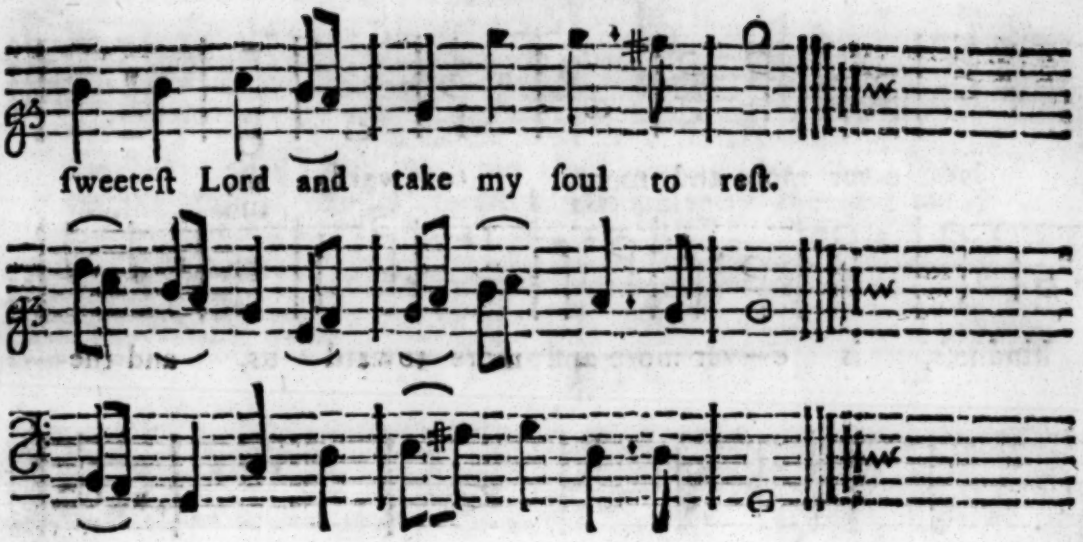
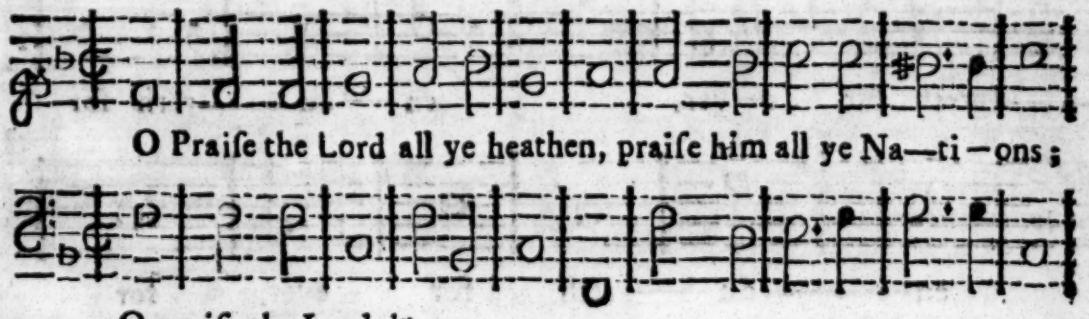
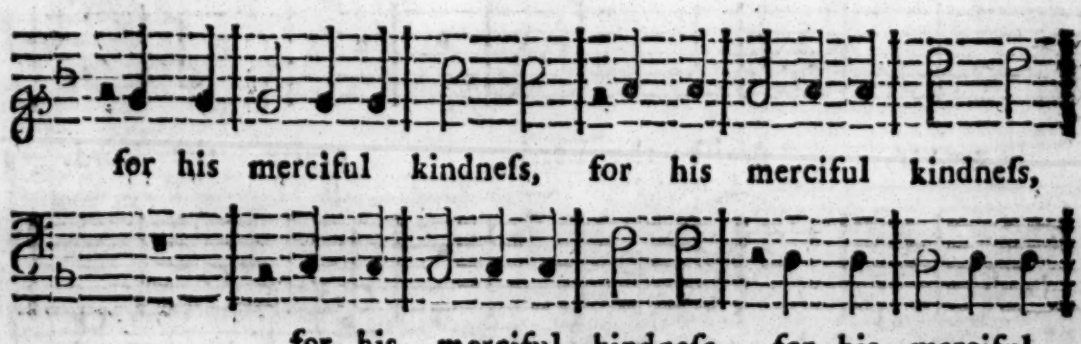


An ANTHEM *Pſalm the* 117th. *A. 2. Voc.*





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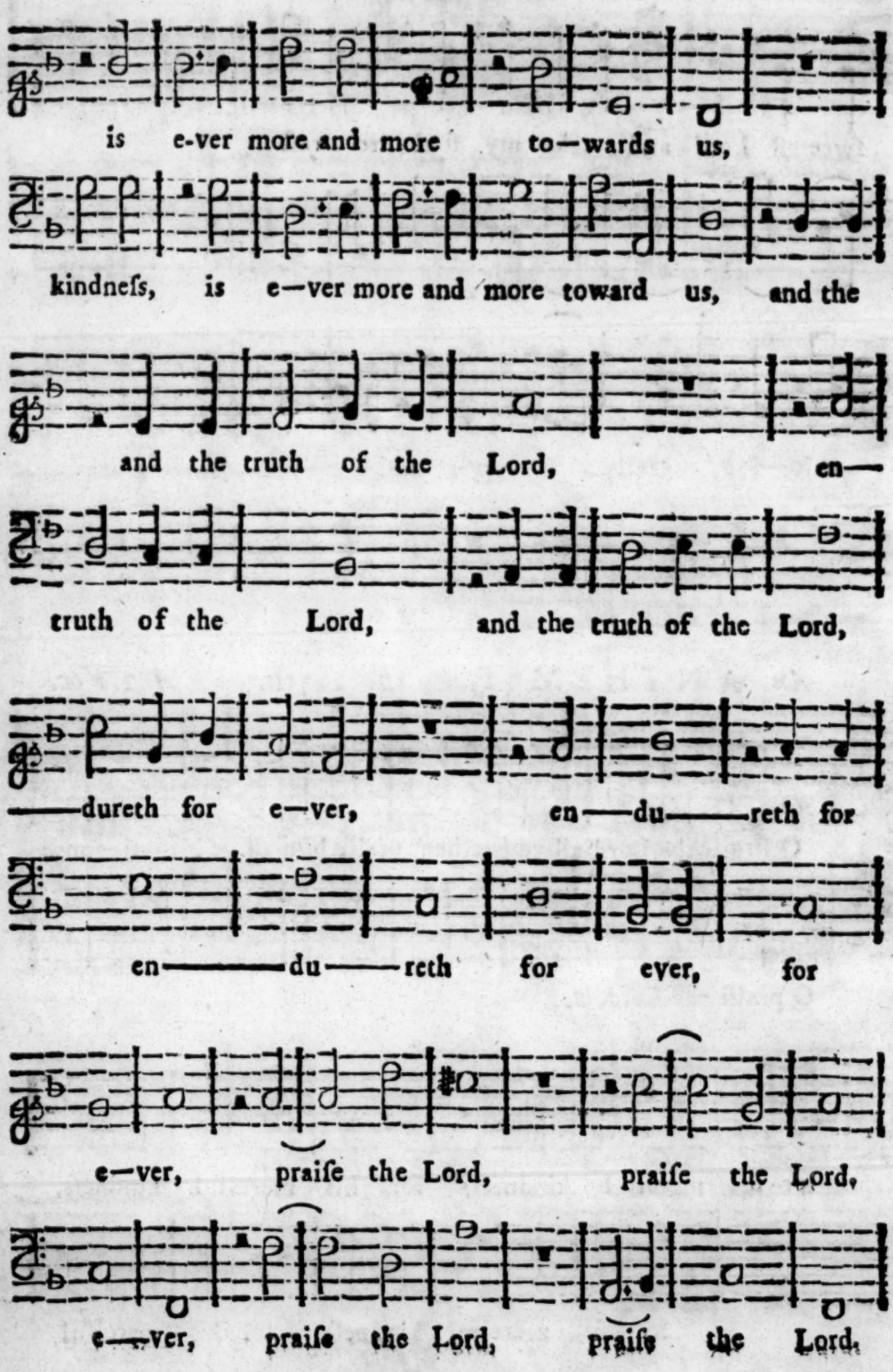
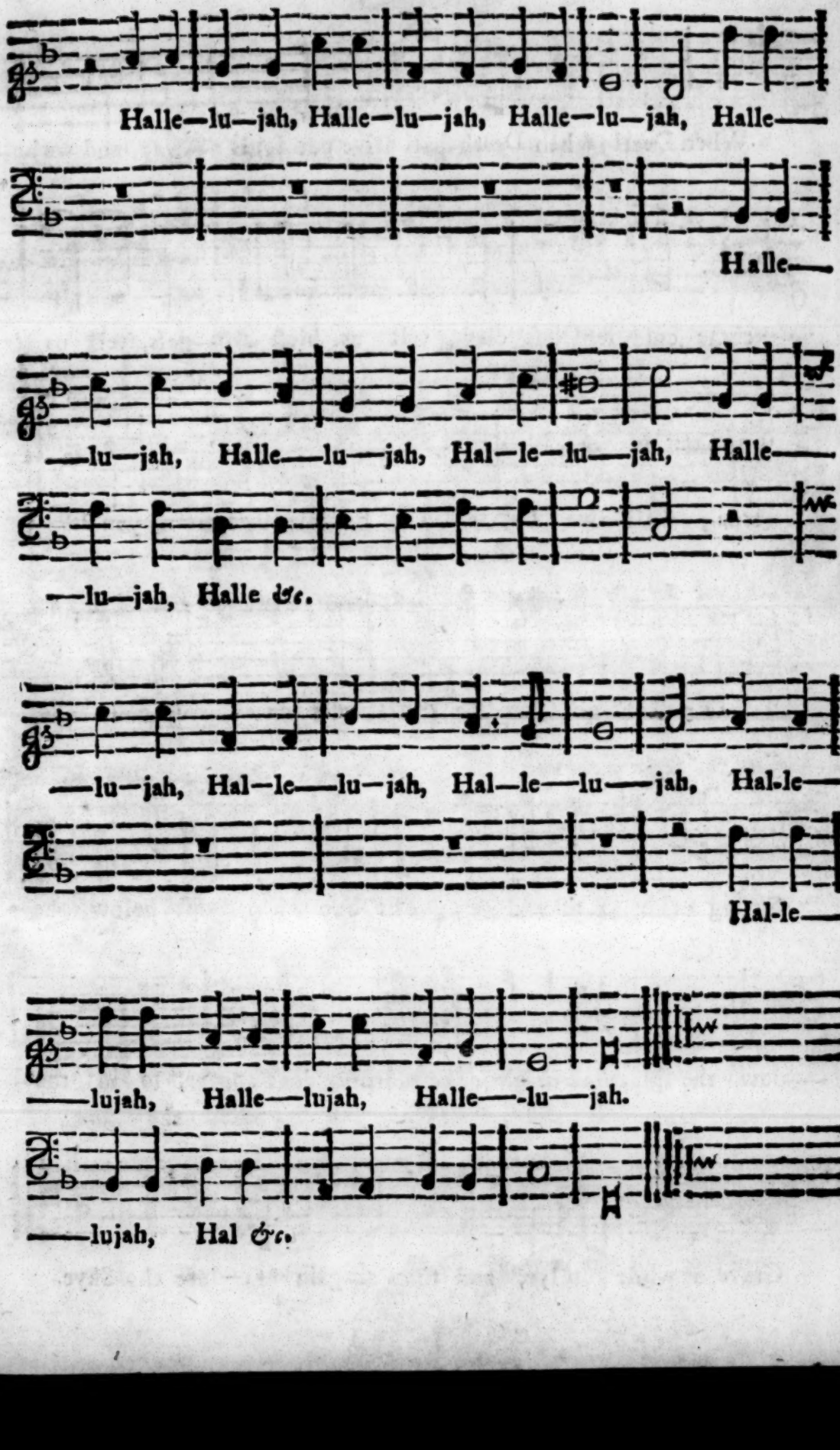
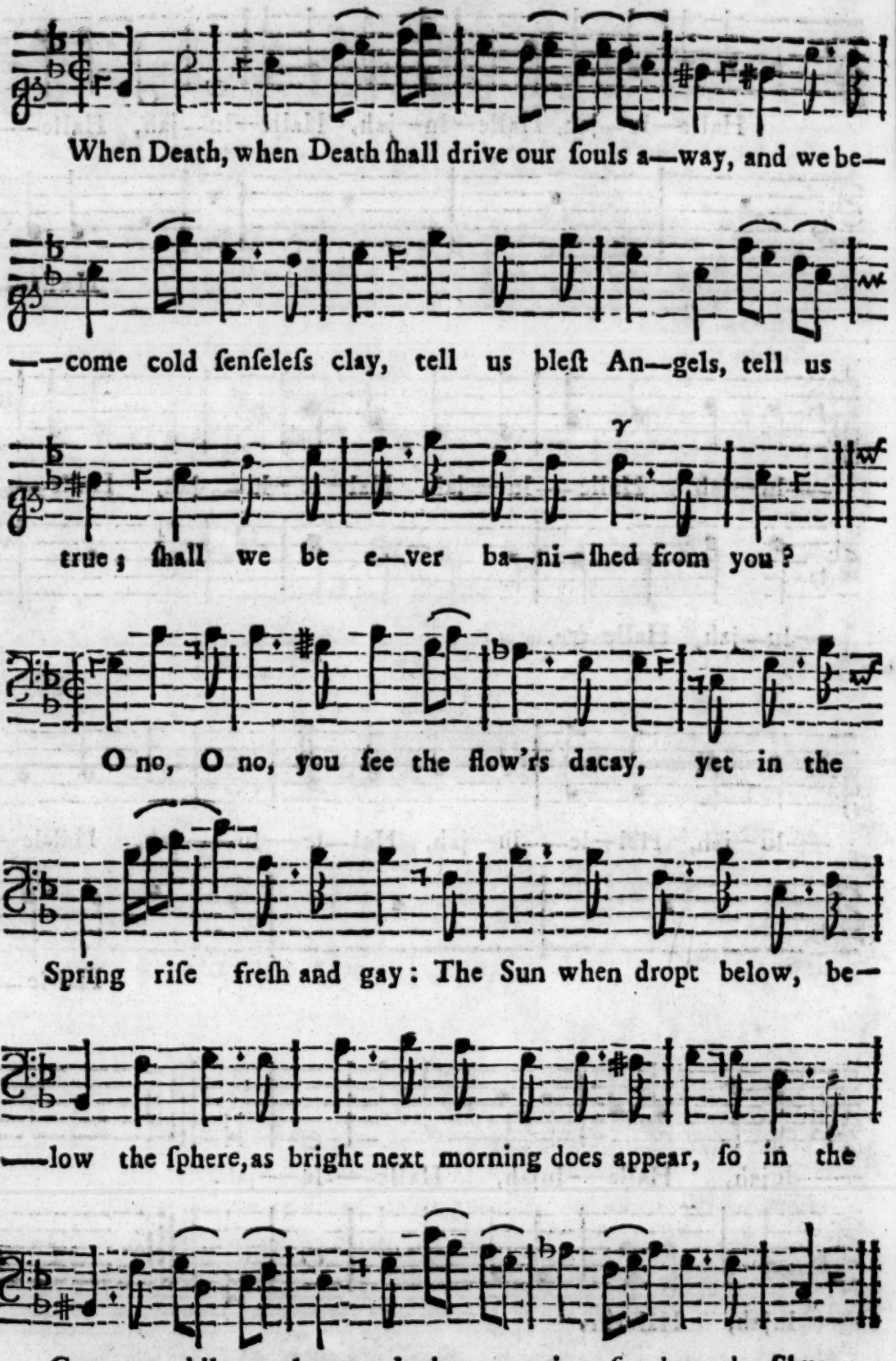

is e-ver more and more to—wards us,
kindneſs, is e—ver more and more toward us, and the
and the truth of the Lord, en—
truth of the Lord, and the truth of the Lord,
——dureth for e—ver, en——du——reth for
en——du——reth for ever, for
e—ver, praiſe the Lord, praiſe the Lord,
e—ver, praiſe the Lord, praiſe the Lord.

CHORUS.


Halle—lu—jah, Halle—lu—jah, Halle—lu—jah, Halle—
Halle—
—lu—jah, Halle—lu—jah, Hal—le—lu—jah, Halle—
—lu—jah, Halle &c.
—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah, Hal-le—
Hal-le—
——lujah, Halle—lujah, Halle——lu—jah.
——lujah, Hal &c.

A Dialogue on DEATH.



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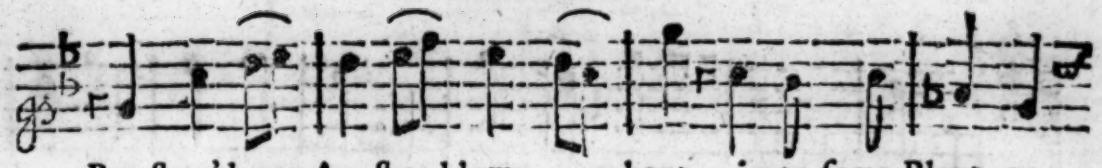
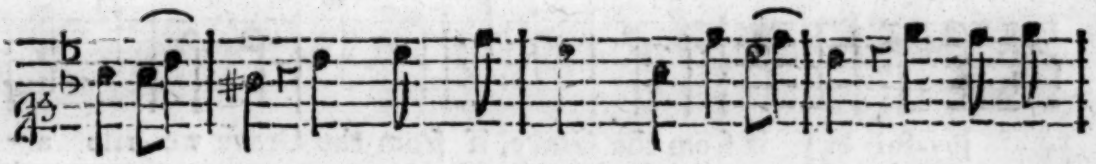
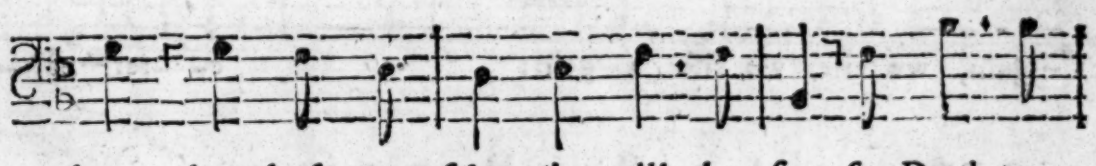


But ſhou'd our A—ſhes blown a—bout, in-to ſome Plant, or

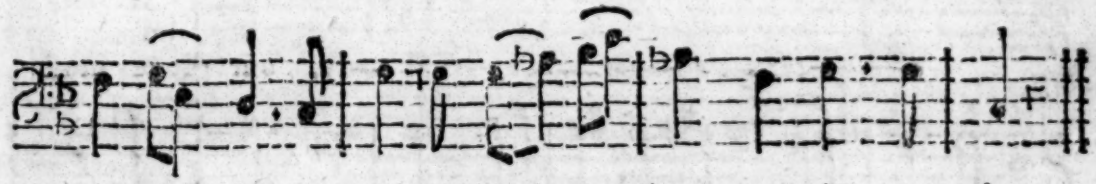


Cedar ſprout, or ſhou'd ſome mountains be our Urn, how can we

to our ſelves re—turn? We cannot fair ones tell you

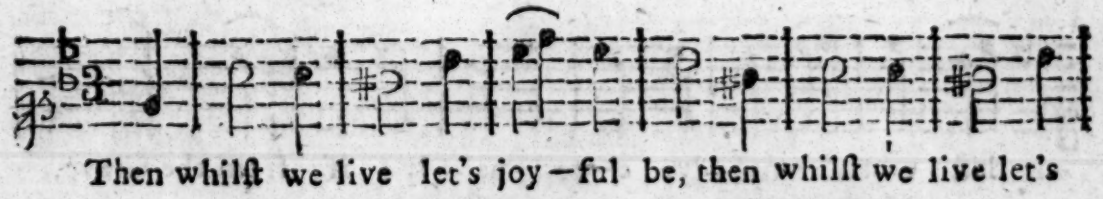


how, but pleaſe your ſelves it will be ſo, for Death no

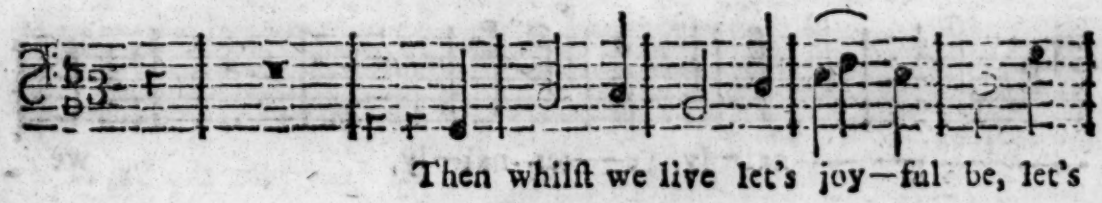


lon--ger is a pain, if you be--lieve you riſe a—gain.

CHORUS.

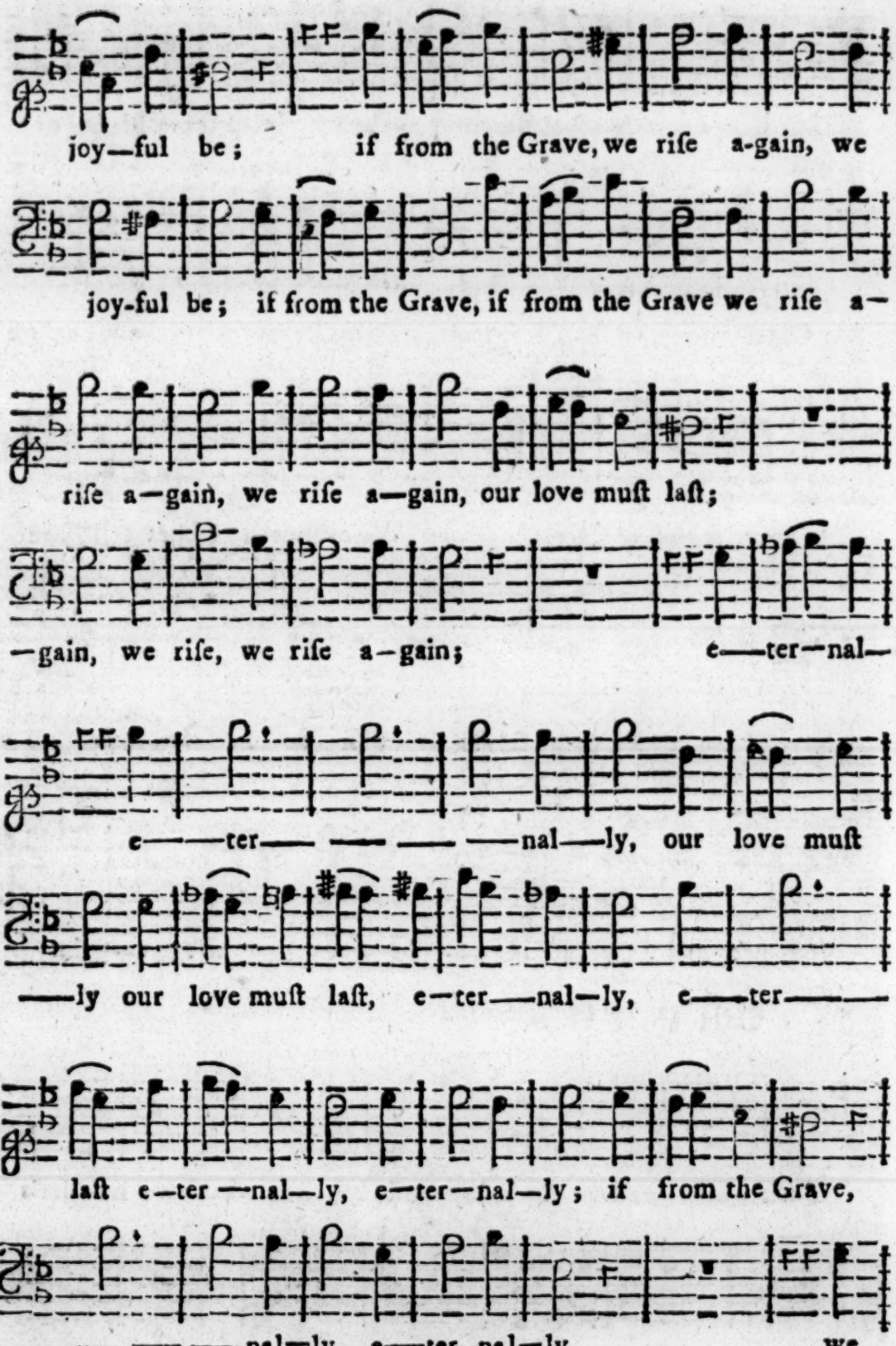


Then whilſt we live let's joy—ful be, then whilſt we live let's

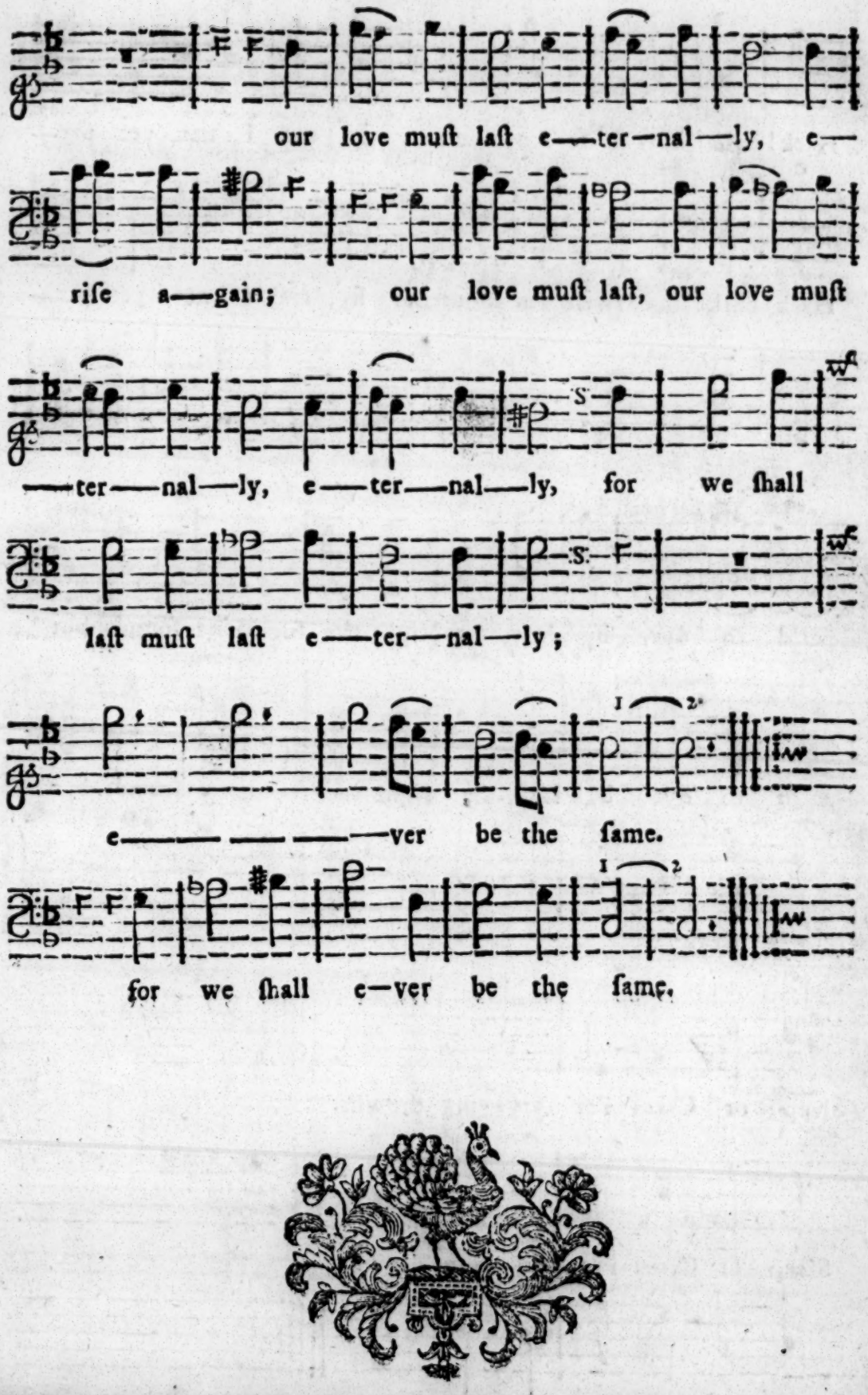


Then whilſt we live let's joy—ful be, let's

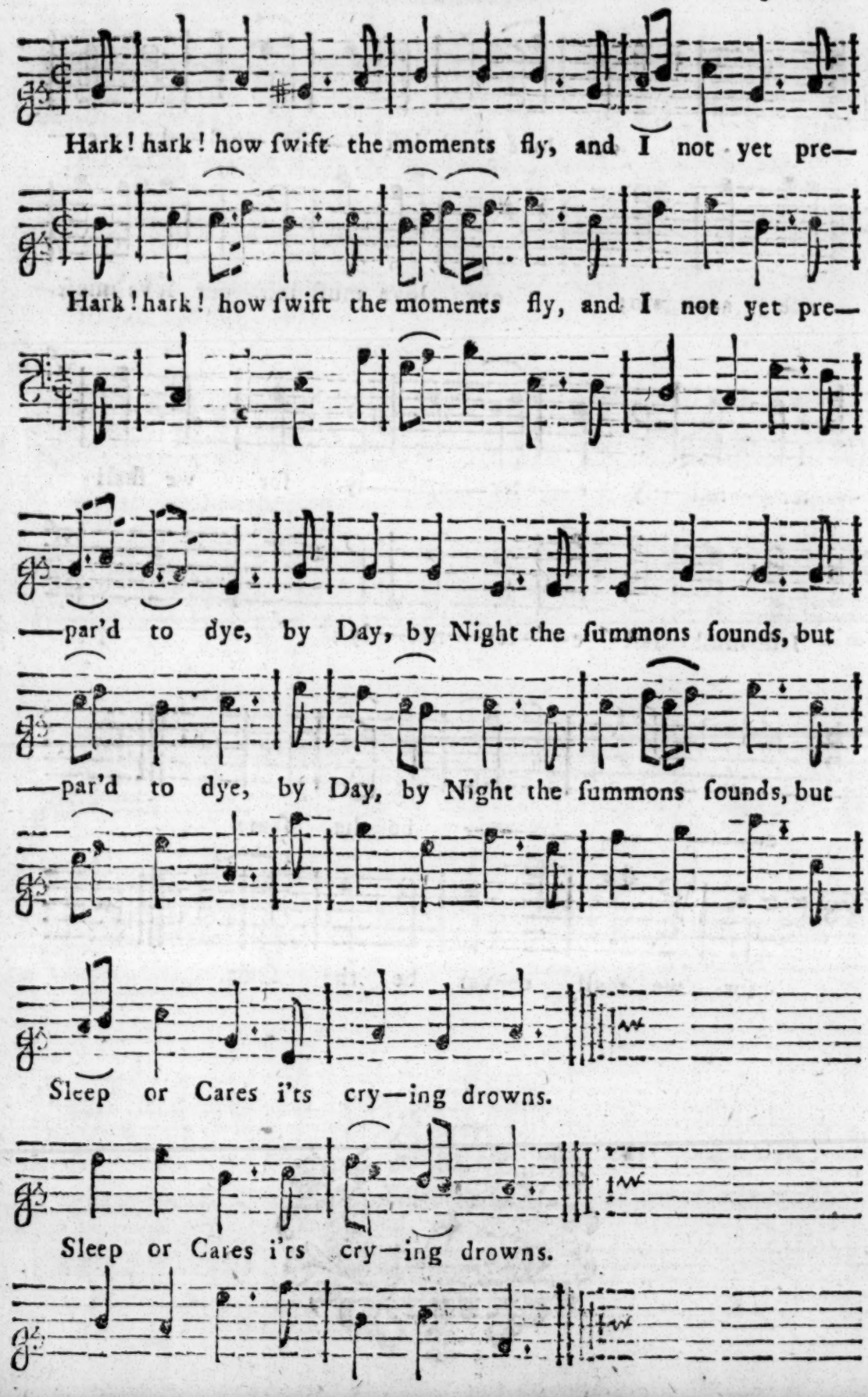
Continued.


joy—ful be; if from the Grave, we riſe a-gain, we
joy-ful be; if from the Grave, if from the Grave we riſe a—
riſe a—gain, we riſe a—gain, our love muſt laſt;
—gain, we riſe, we riſe a—gain; e——ter—nal—
e———ter——————nal—ly, our love muſt
—ly our love muſt laſt, e—ter——nal—ly, e——ter———
laſt e—ter —nal—ly, e—ter—nal—ly; if from the Grave,
——————nal—ly, e——ter··nal—ly, we

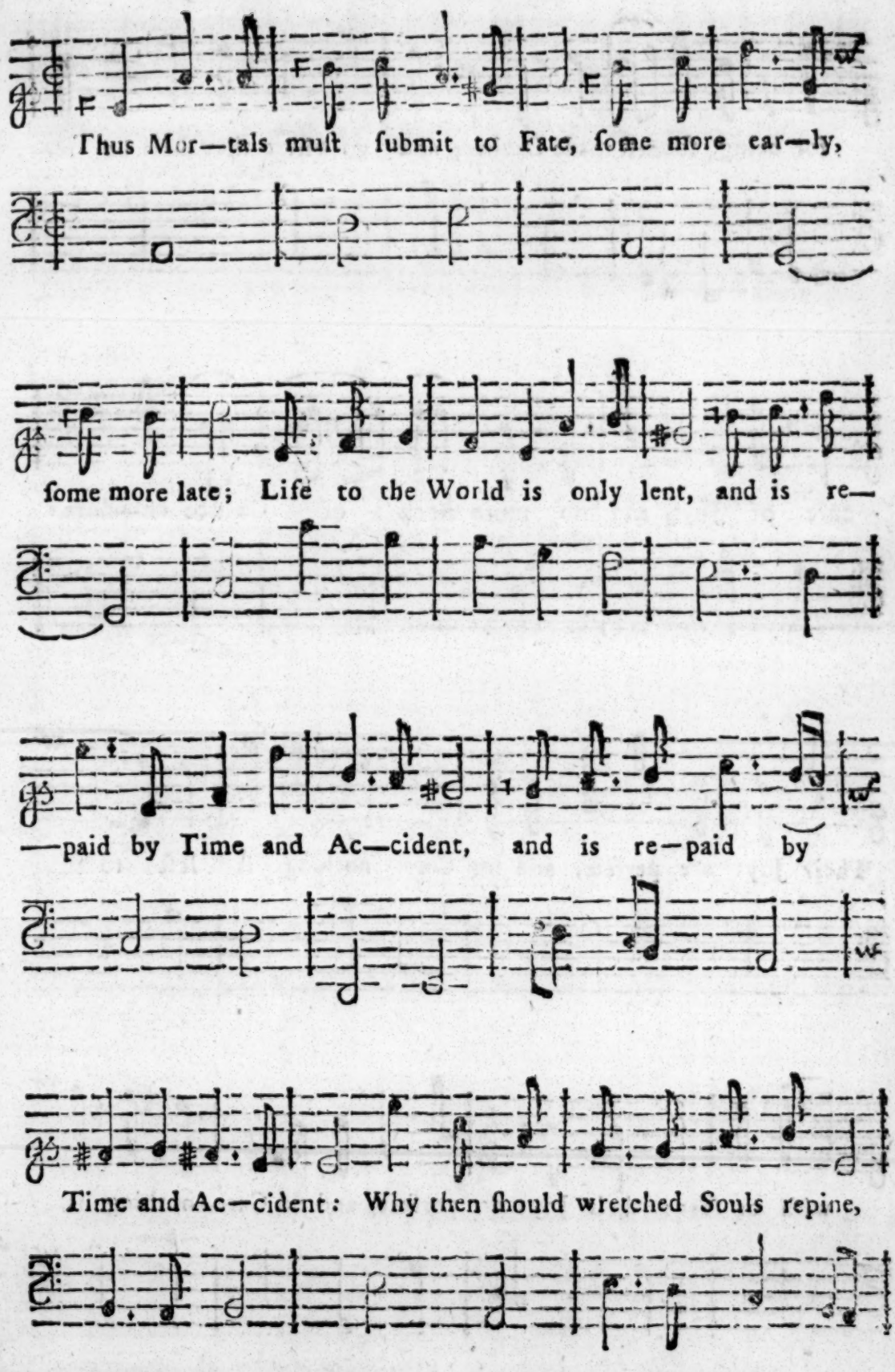
Continued.


our love muſt laſt e—ter—nal—ly, e—
riſe a—gain; our love muſt laſt, our love muſt
—ter—nal—ly, e—ter—nal—ly, for we ſhall
laſt muſt laſt e—ter—nal—ly;
e— —ver be the ſame.
for we ſhall e—ver be the ſame.

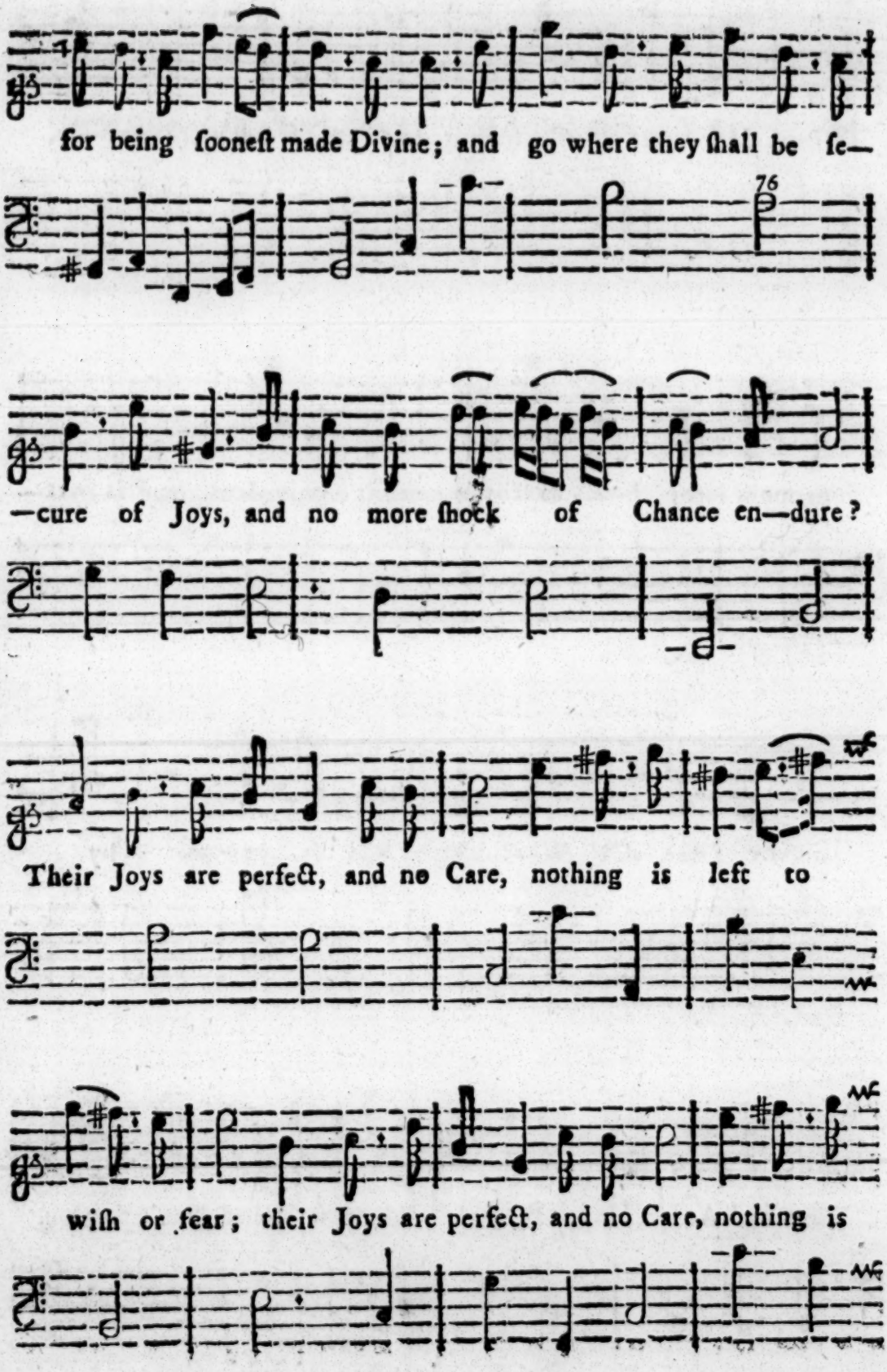
A Meditation on DEATH. *A. 3. Voc.*



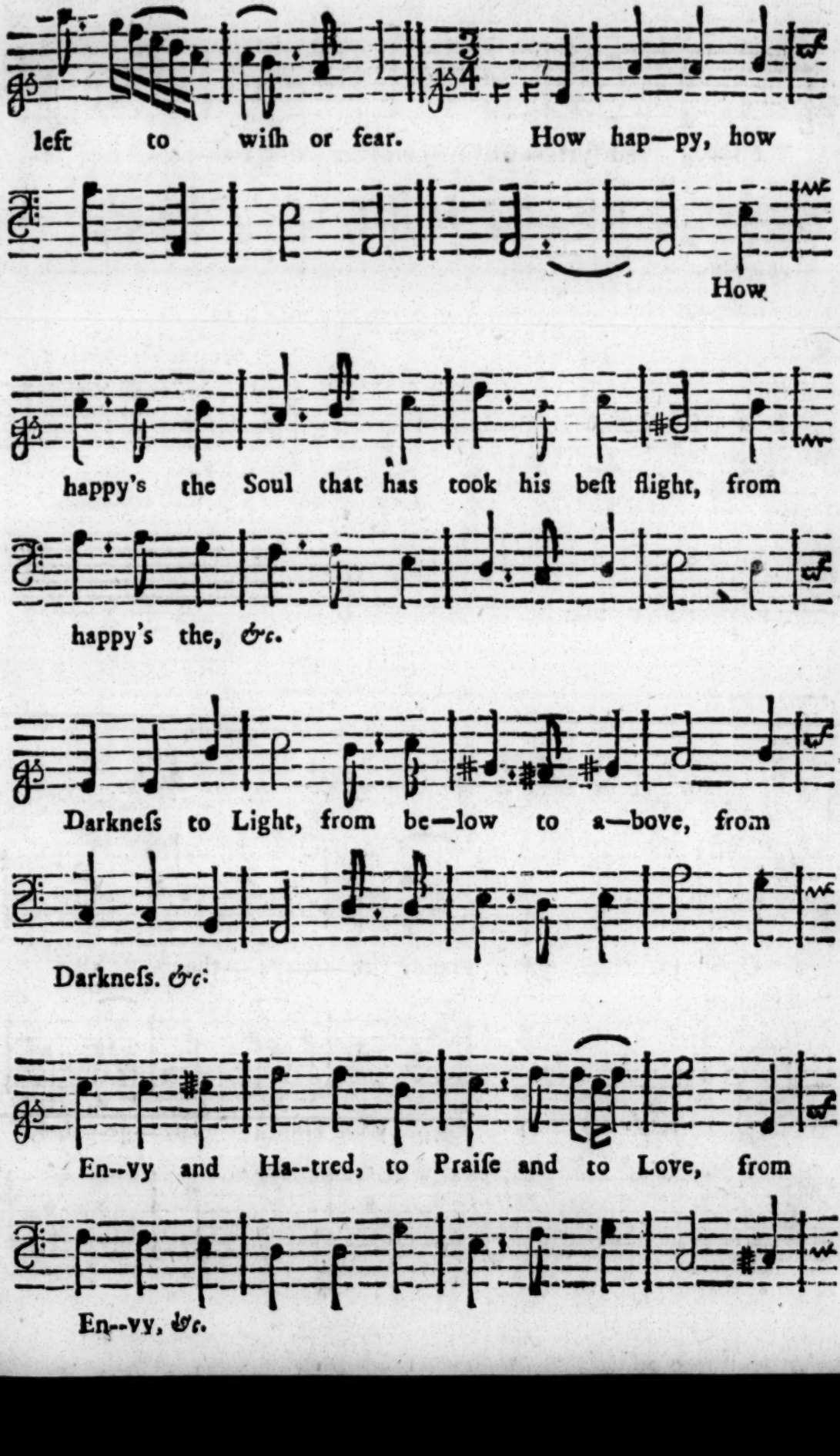
An HYMN.


Thus Mor—tals muſt ſubmit to Fate, ſome more ear—ly,
ſome more late; Life to the World is only lent, and is re—
—paid by Time and Ac—cident, and is re—paid by
Time and Ac—cident: Why then ſhould wretched Souls repine,

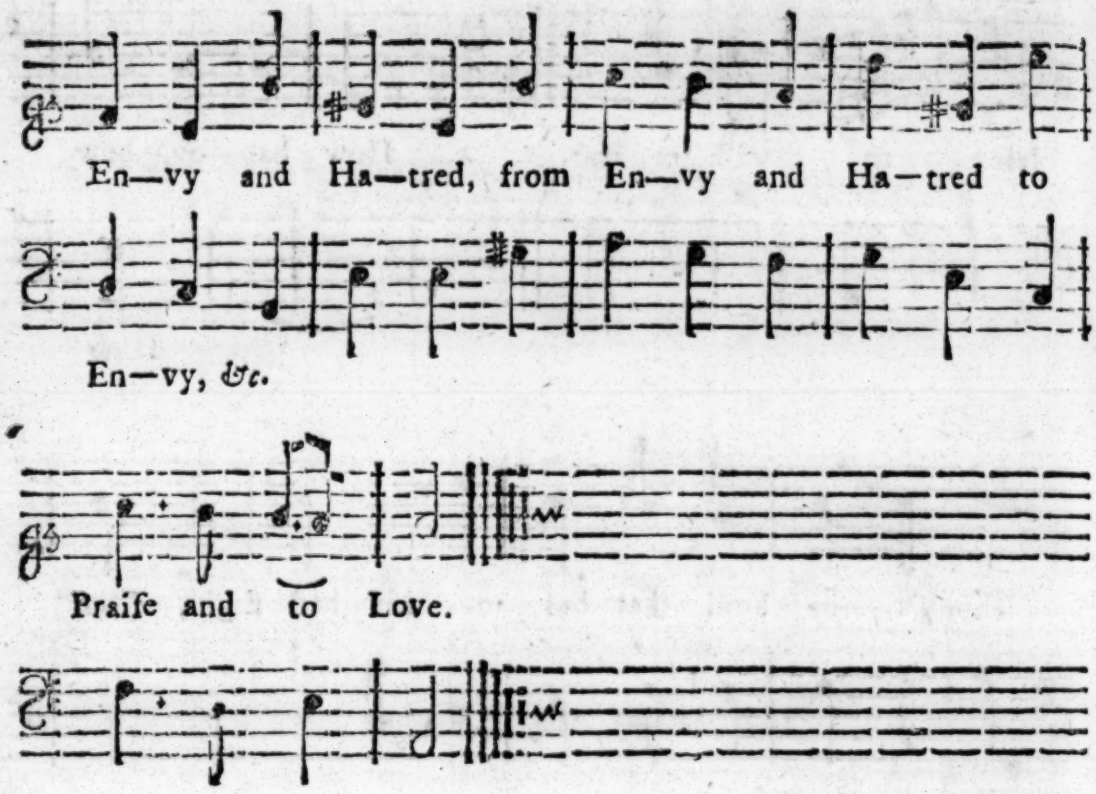
Continued.


for being ſooneſt made Divine; and go where they ſhall be ſe—
—cure of Joys, and no more ſhock of Chance en—dure?
Their Joys are perfect, and no Care, nothing is left to
wiſh or fear; their Joys are perfect, and no Care, nothing is

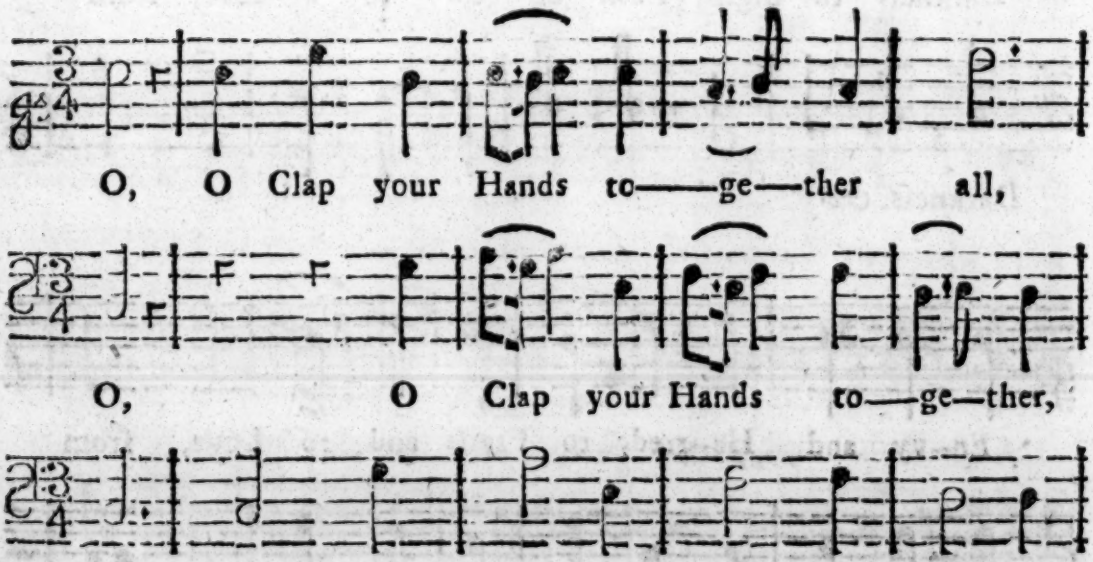
CHORUS.


left to wiſh or fear. How hap—py, how
How
happy's the Soul that has took his beſt flight, from
happy's the, &c.
Darkneſs to Light, from be—low to a—bove, from
Darkneſs. &c:
En--vy and Ha--tred, to Praiſe and to Love, from
En--vy, &c.

Continued.



An ANTHEM *Out of the* 47th. *Pſalm.*



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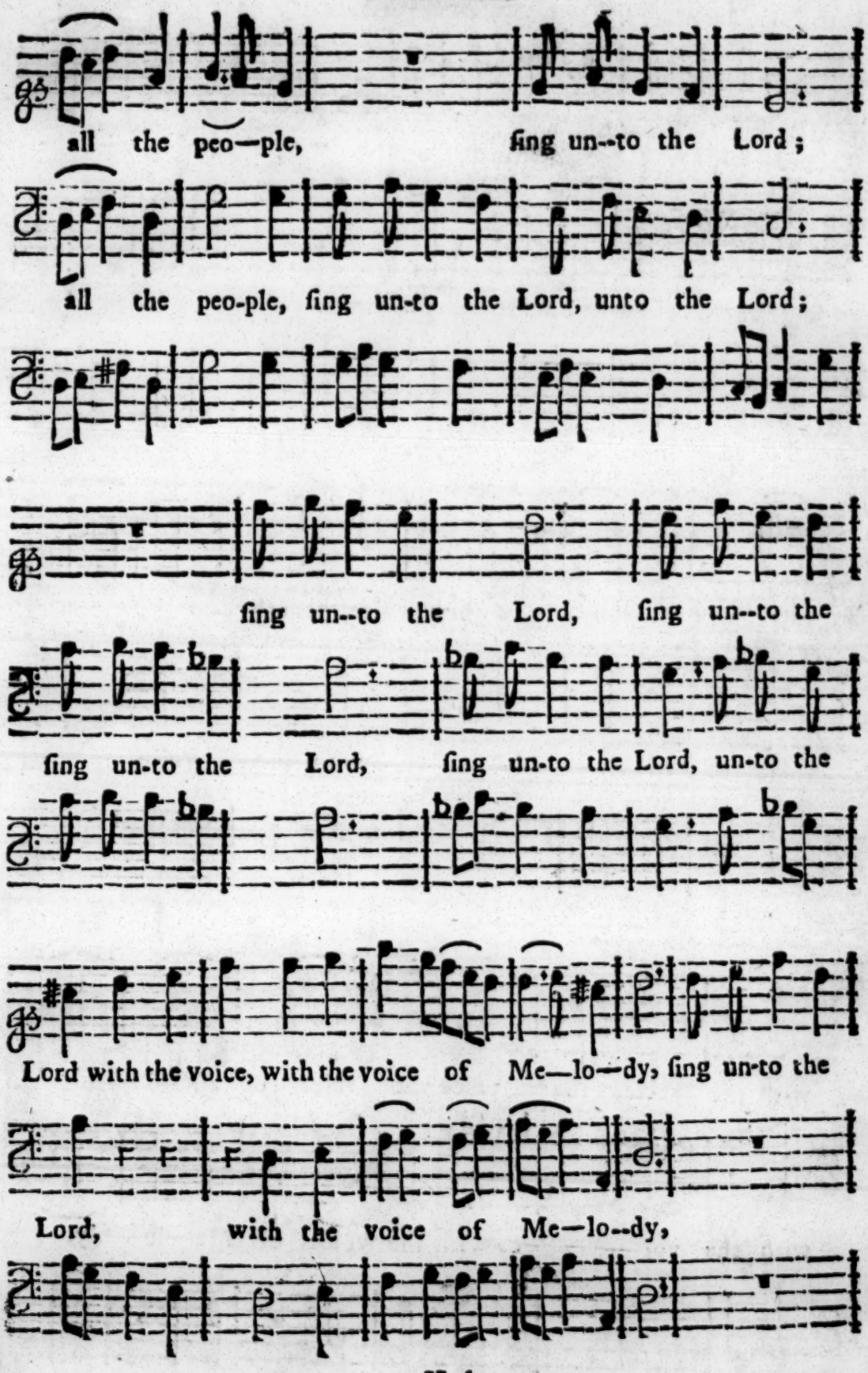
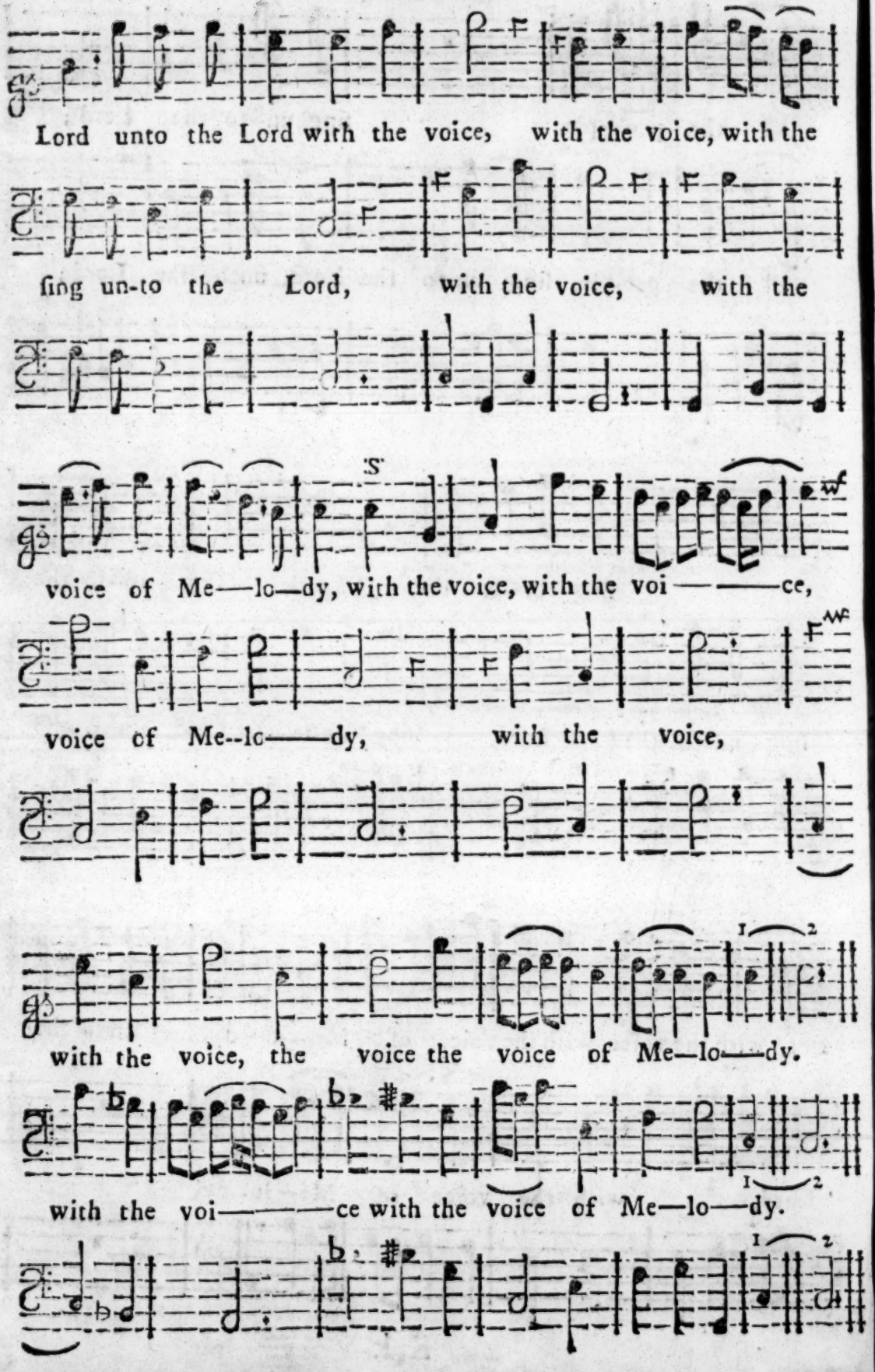
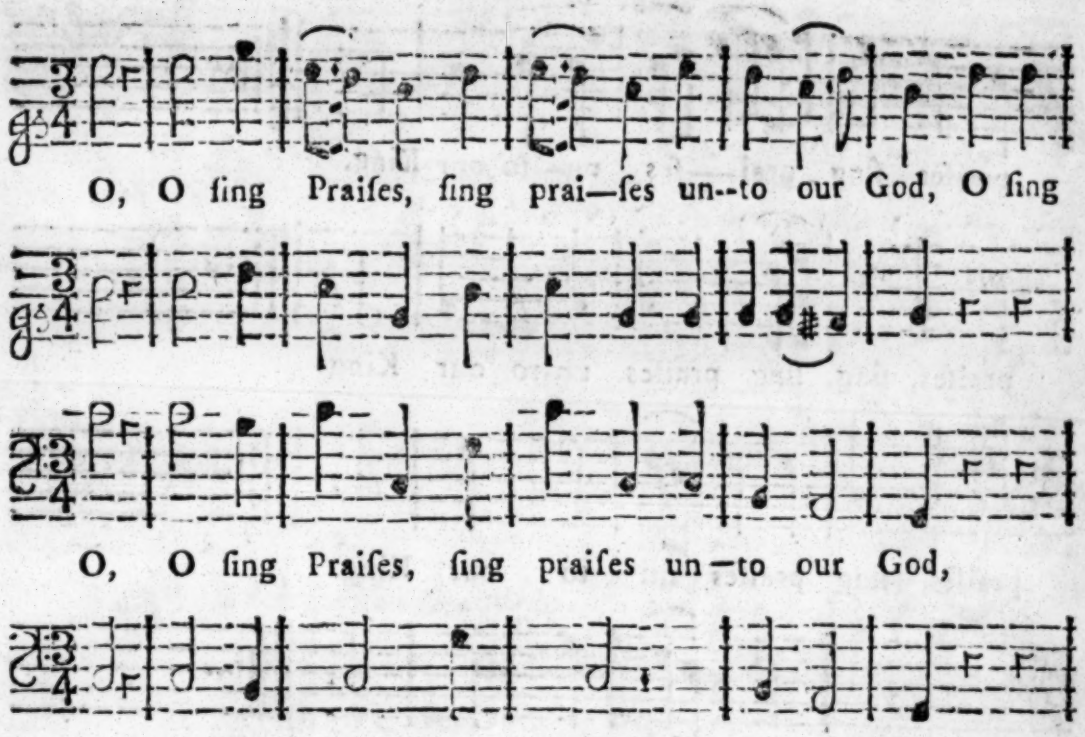

all the peo—ple, ſing un--to the Lord;
all the peo-ple, ſing un-to the Lord, unto the Lord;
ſing un--to the Lord, ſing un--to the
ſing un-to the Lord, ſing un-to the Lord, un-to the
Lord with the voice, with the voice of Me—lo—dy, ſing un-to the
Lord, with the voice of Me—lo--dy,

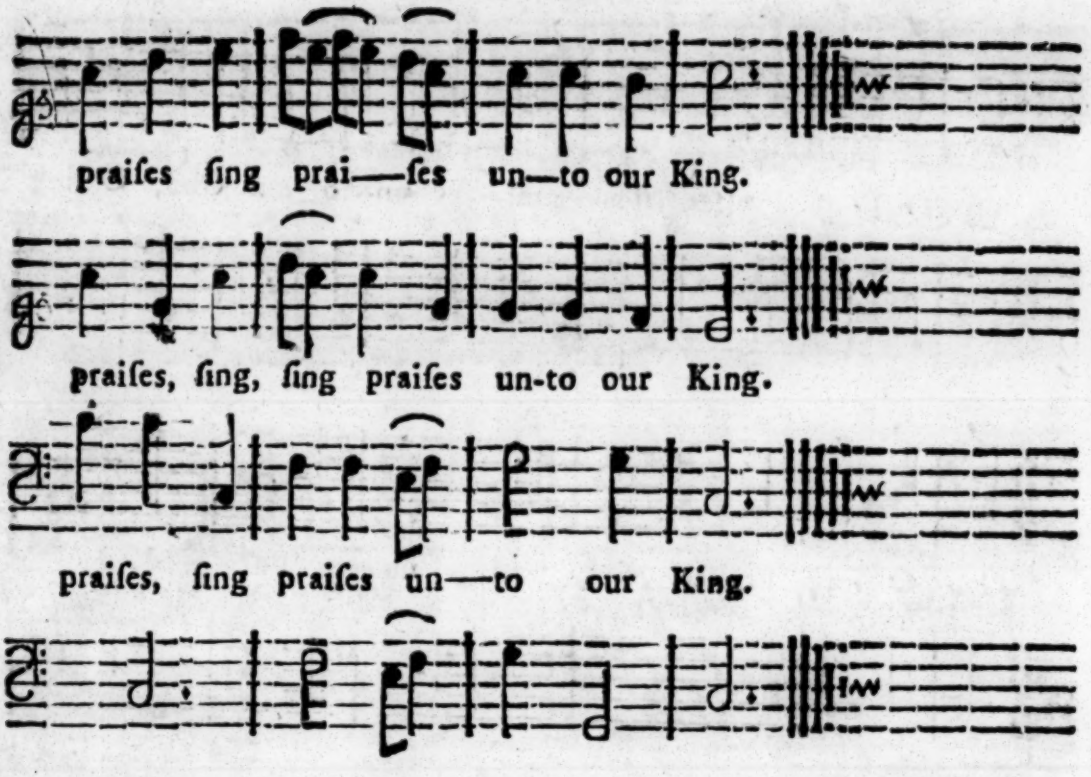
Continued.


Lord unto the Lord with the voice, with the voice, with the
sing un-to the Lord, with the voice, with the
voice of Me—lo—dy, with the voice, with the voi———ce,
voice of Me--lo———dy, with the voice,
with the voice, the voice the voice of Me—lo——dy.
with the voi———ce with the voice of Me—lo—dy.

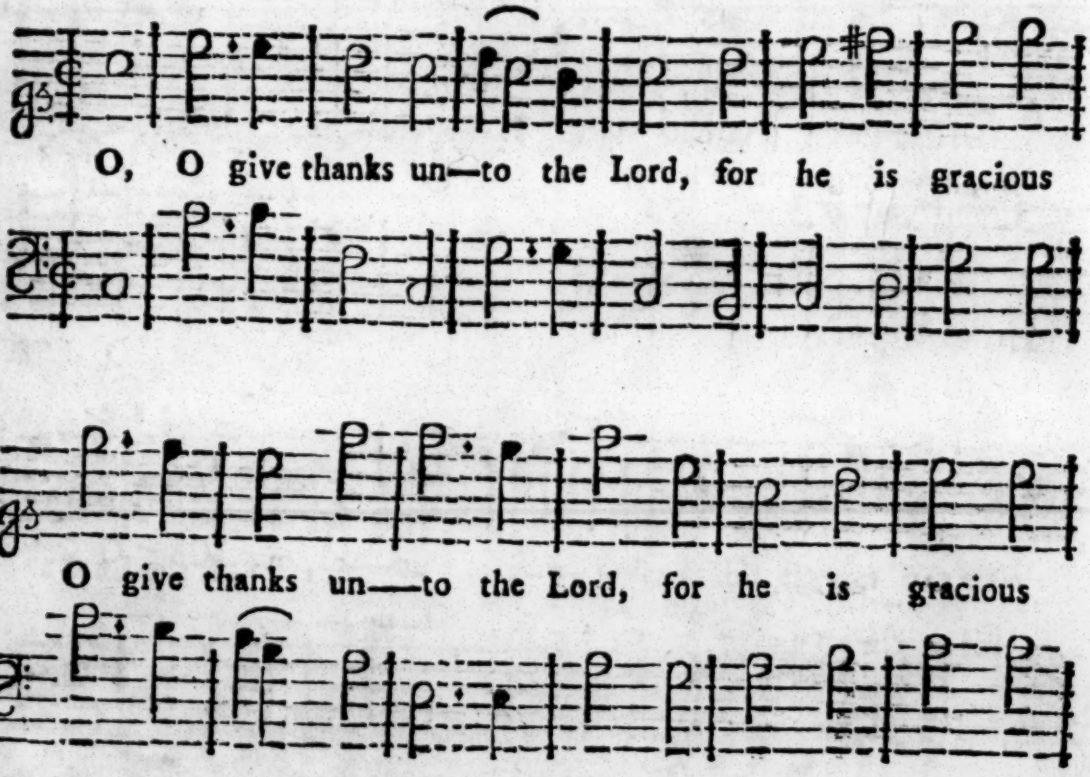
CHORUS.


O, O ſing Praiſes, ſing prai—ſes un--to our God, O ſing
O, O ſing Praiſes, ſing praiſes un—to our God,
praiſes ſing praiſes un—to our God O ſing
O ſing praiſes un—to our God, O ſing
O ſing praiſes ſing praiſes un—to our God, O ſing

Continued.



A New ANTHEM *taken out of the* 106th. *Pſalm.*



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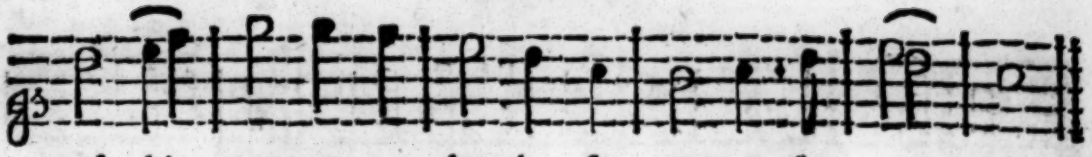
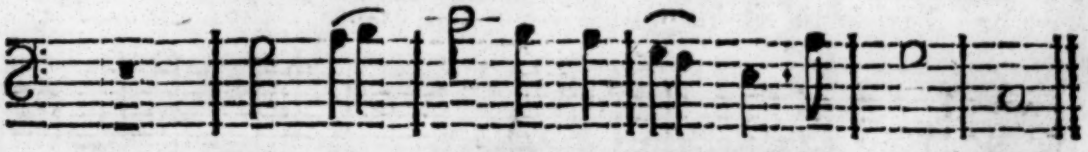
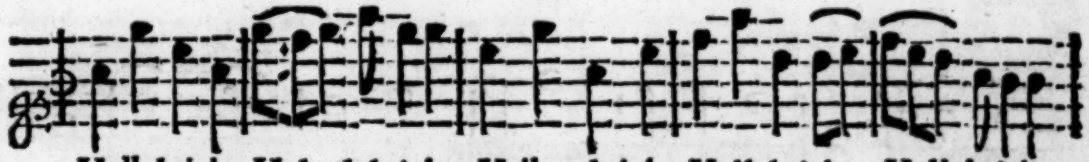


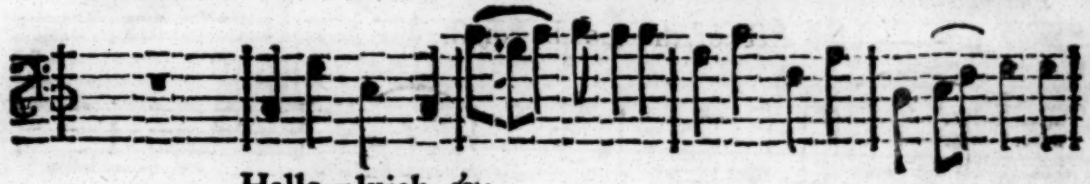
and his mer—cy en—dureth for e—ver, for e—ver.



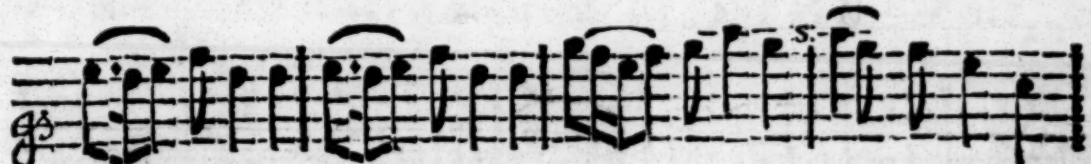
And his mercy en—du—reth for e—ver.



Hallelujah, Hal—lelujah, Halle—lujah, Hallelujah, Hallelujah,

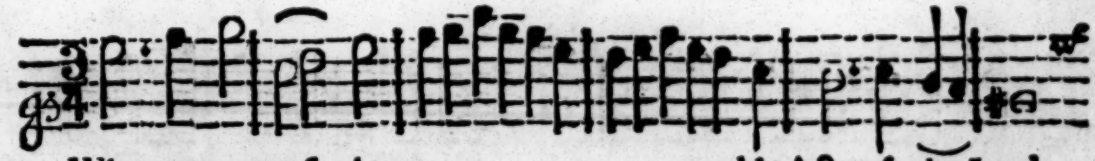


Halle—lujah, *&c.*

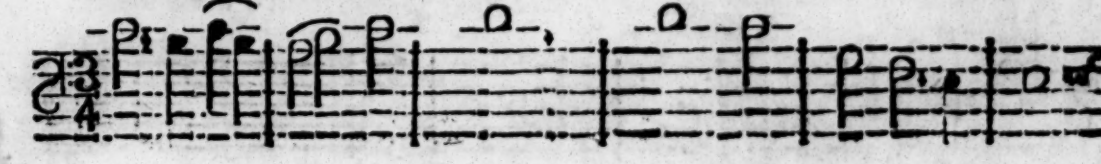


Hallelu—jah, Hallelu—jah, Hal—lelu—jah, Hal—lelu—jah,

Hallelu—jah, *&c.*



Who can expreſs the no— — — — — ble Acts of the Lord:



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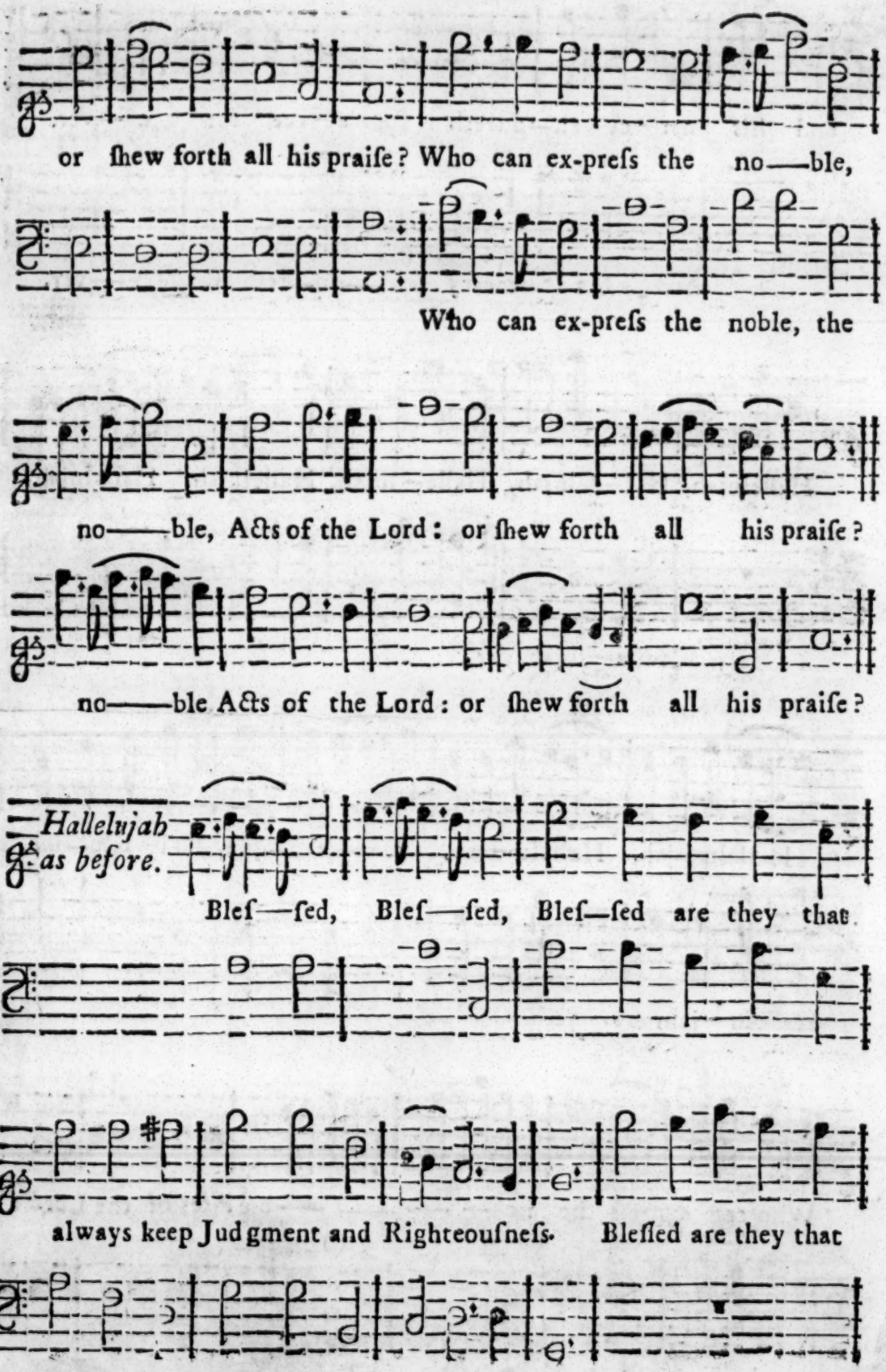
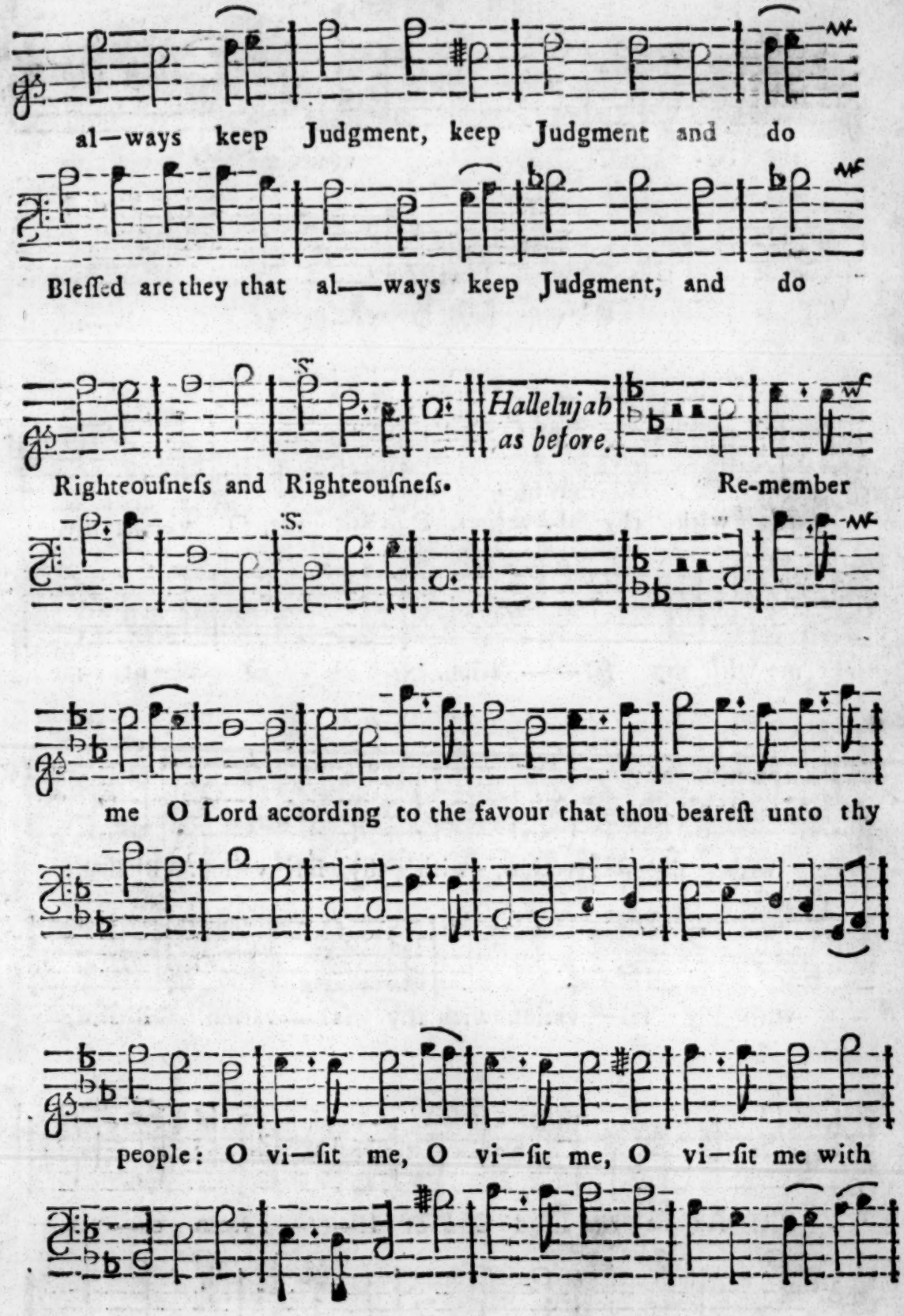
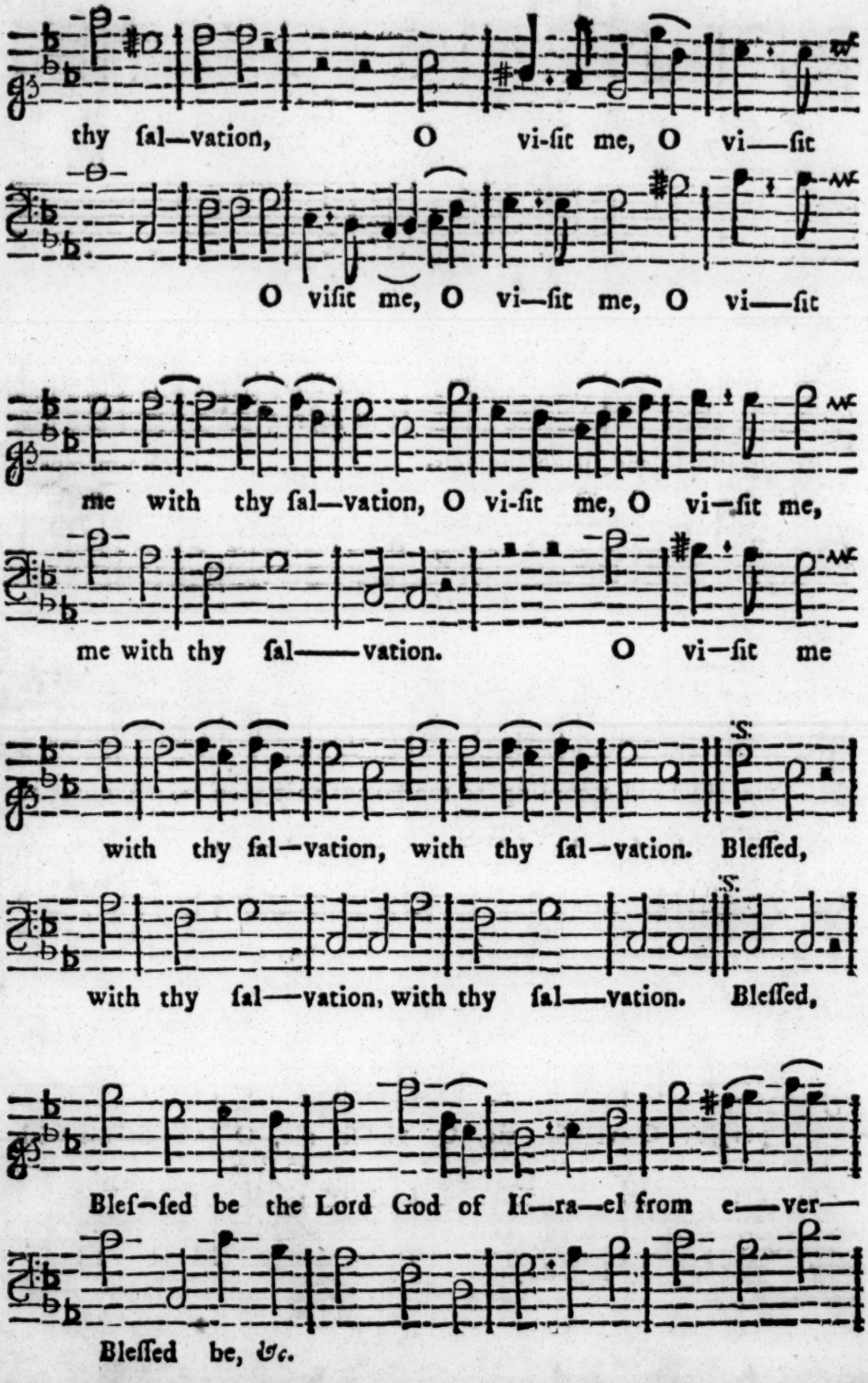

or ſhew forth all his praiſe? Who can ex-preſs the no—ble,
Who can ex-preſs the noble, the
no——ble, Acts of the Lord: or ſhew forth all his praiſe?
no——ble Acts of the Lord: or ſhew forth all his praiſe?
Hallelujah as before.
Bleſ—ſed, Bleſ—ſed, Bleſ—ſed are they that
always keep Judgment and Righteouſneſs. Bleſſed are they that

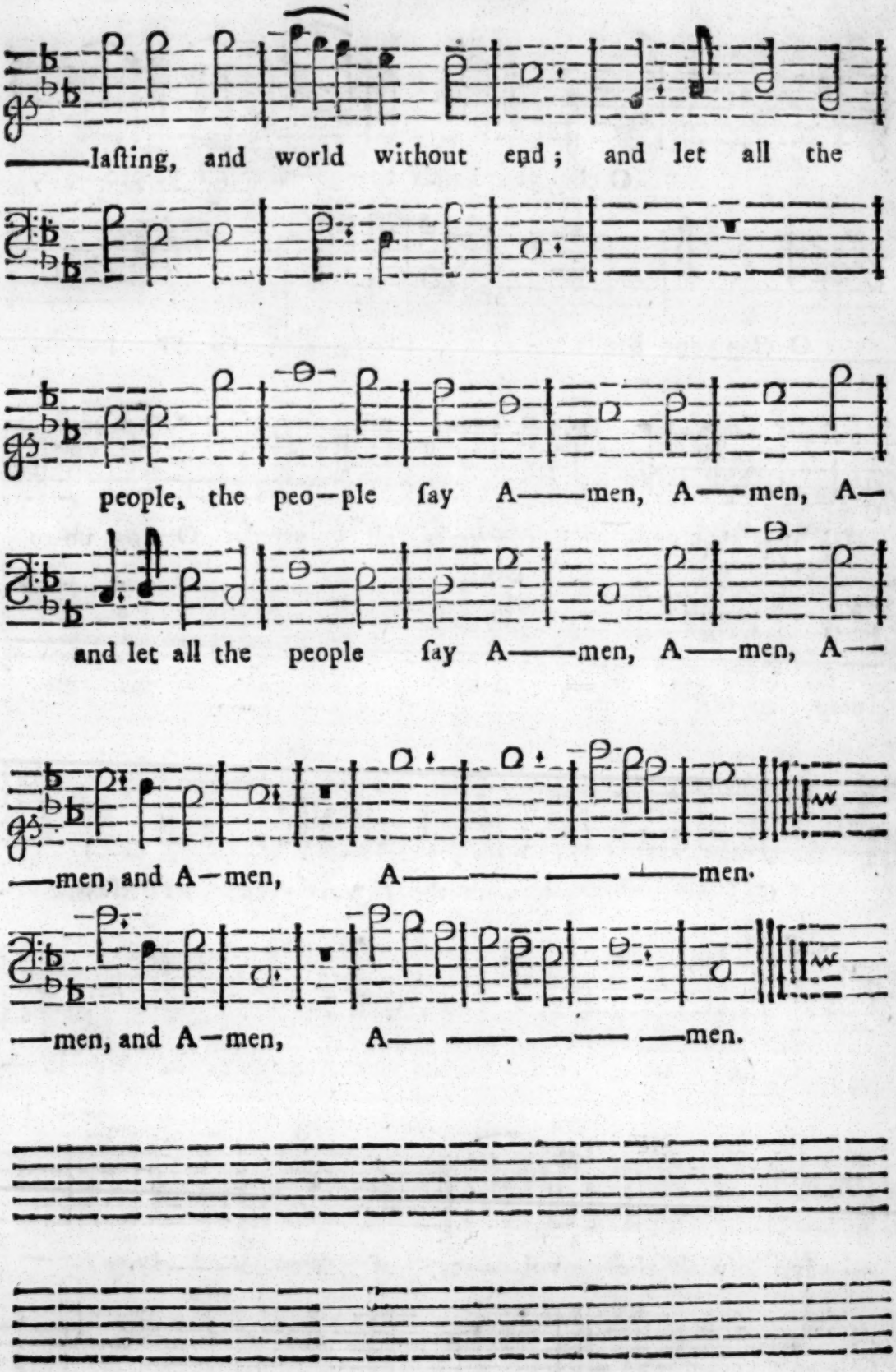
Continued.


al—ways keep Judgment, keep Judgment and do
Bleſſed are they that al——ways keep Judgment, and do
Righteouſneſs and Righteouſneſs.
Hallelujah as before.
Re-member
me O Lord according to the favour that thou beareſt unto thy
people: O vi—ſit me, O vi—ſit me, O vi—ſit me with

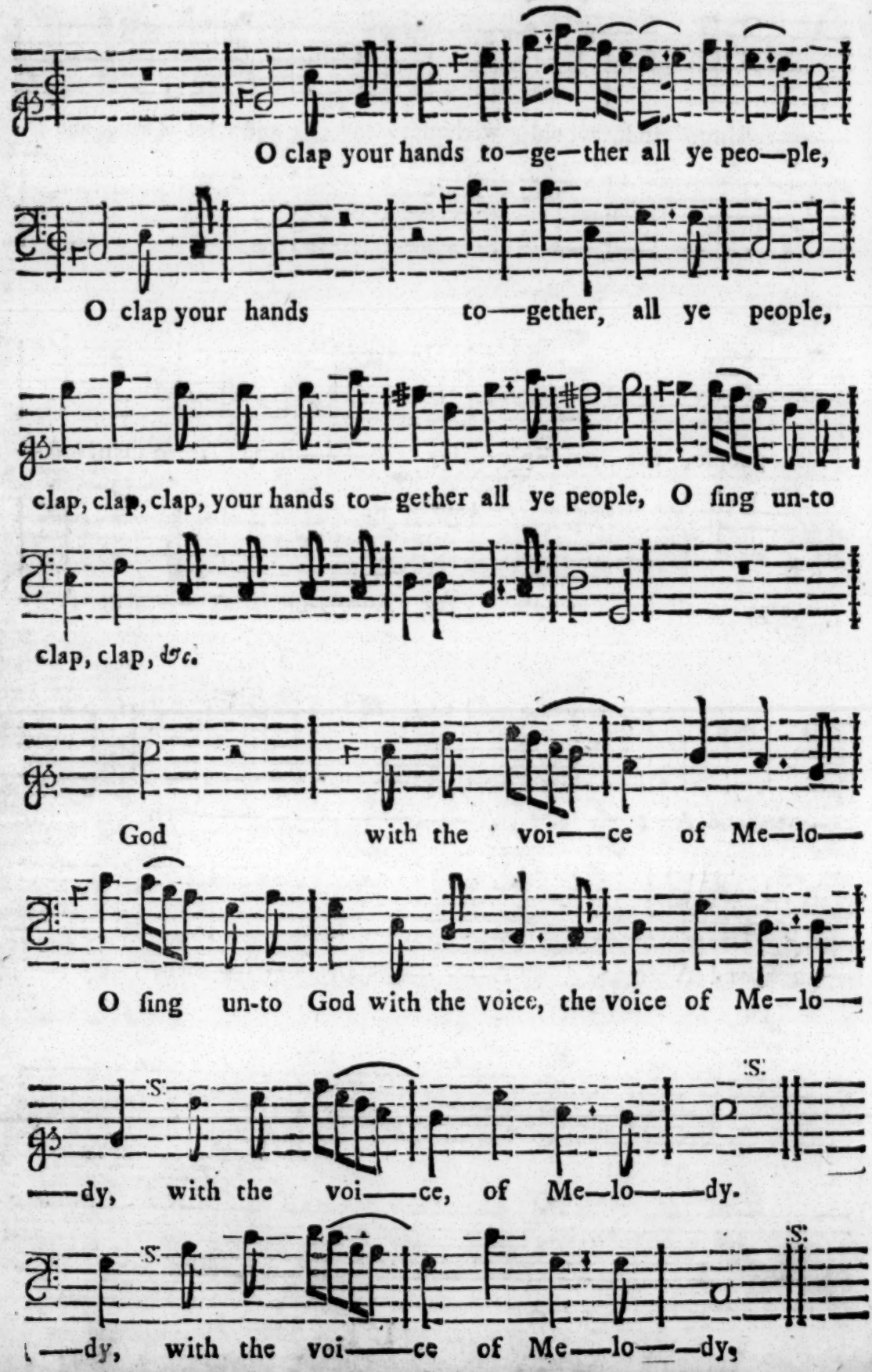
Continued.


thy ſal—vation, O vi-ſit me, O vi—ſit
O viſit me, O vi—ſit me, O vi—ſit
me with thy ſal—vation, O vi-ſit me, O vi—ſit me,
me with thy ſal——vation. O vi—ſit me
with thy ſal—vation, with thy ſal—vation. Bleſſed,
with thy ſal—vation, with thy ſal—vation. Bleſſed,
Bleſ—ſed be the Lord God of Iſ—ra—el from e——ver—
Bleſſed be, &c.

Continued.

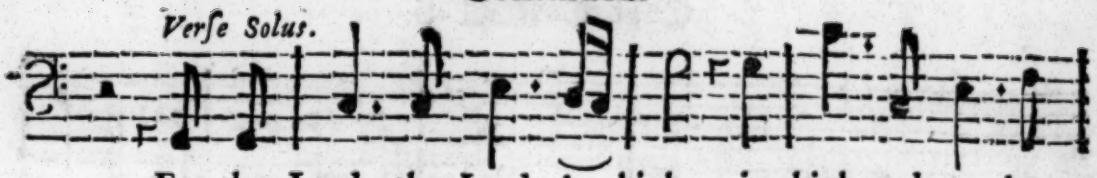

——lasting, and world without end; and let all the
people, the peo—ple ſay A——men, A——men, A—
and let all the people ſay A——men, A——men, A—
—men, and A—men, A——————men.
—men, and A—men, A——————men.

An ANTHEM *taken out of the* 47th. *Pſal. by Mr.* F. Hicks.

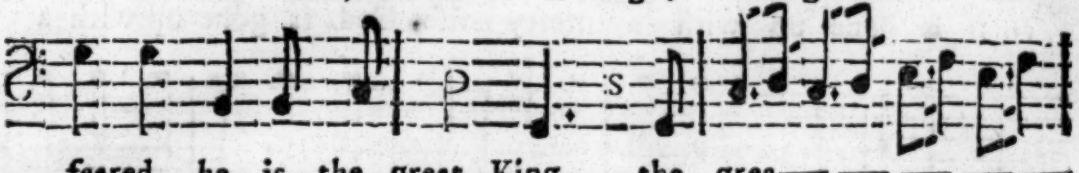


Continued.

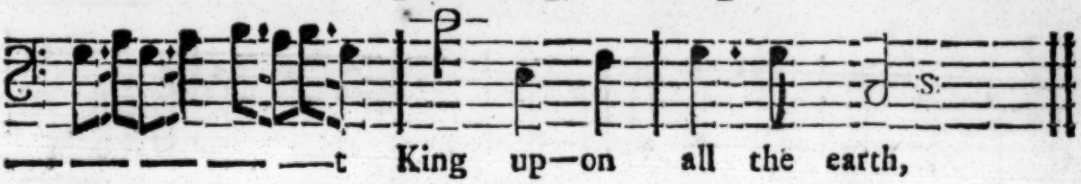
Verſe Solus.



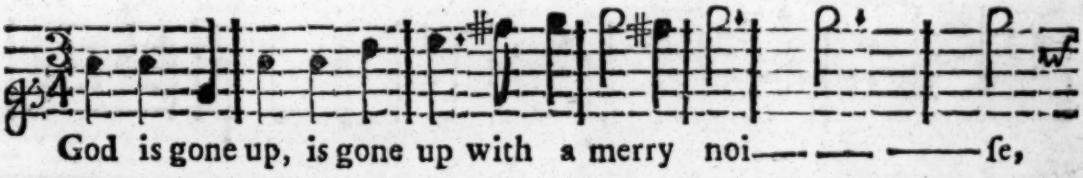
For the Lord, the Lord is high, is high and to be



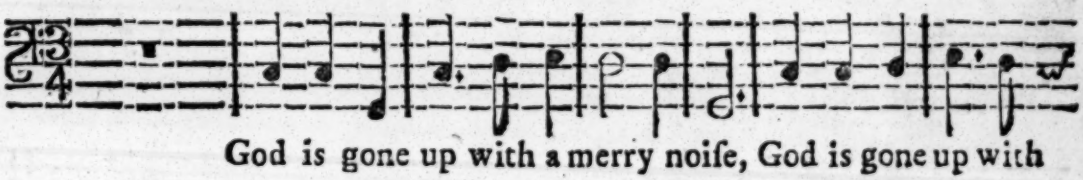
feared, he is the great King, the grea— — — — —



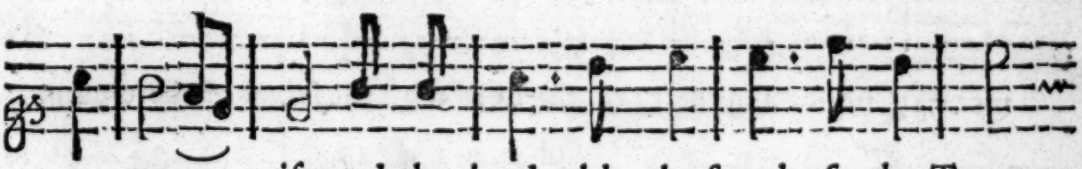
— — — — —t King up—on all the earth,



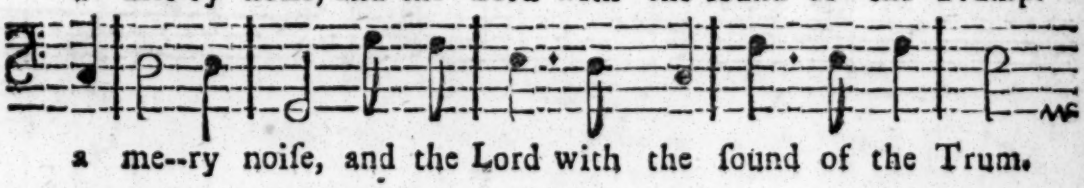
God is gone up, is gone up with a merry noi— — — —ſe,



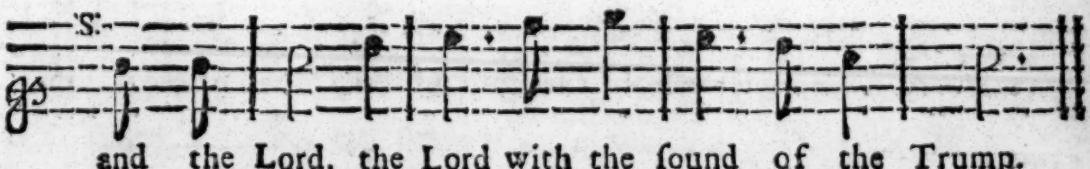
God is gone up with a merry noiſe, God is gone up with



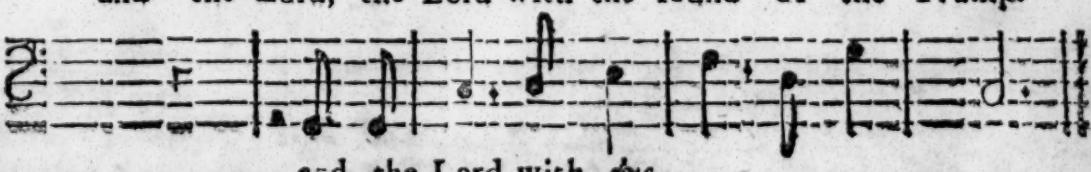
a mer-ry noiſe, and the Lord with the ſound of the Trump.



a me--ry noiſe, and the Lord with the ſound of the Trum.

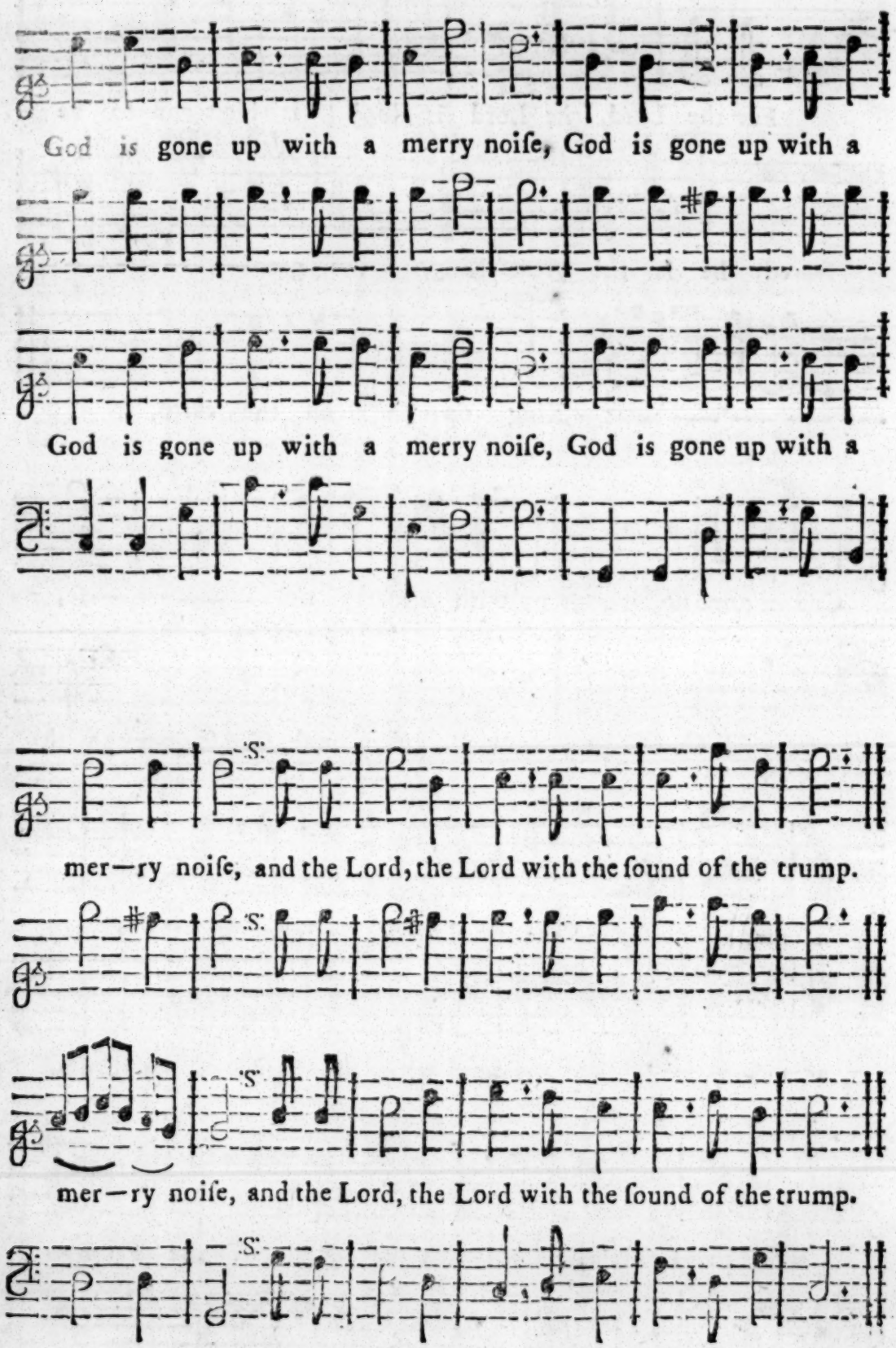


and the Lord, the Lord with the ſound of the Trump.

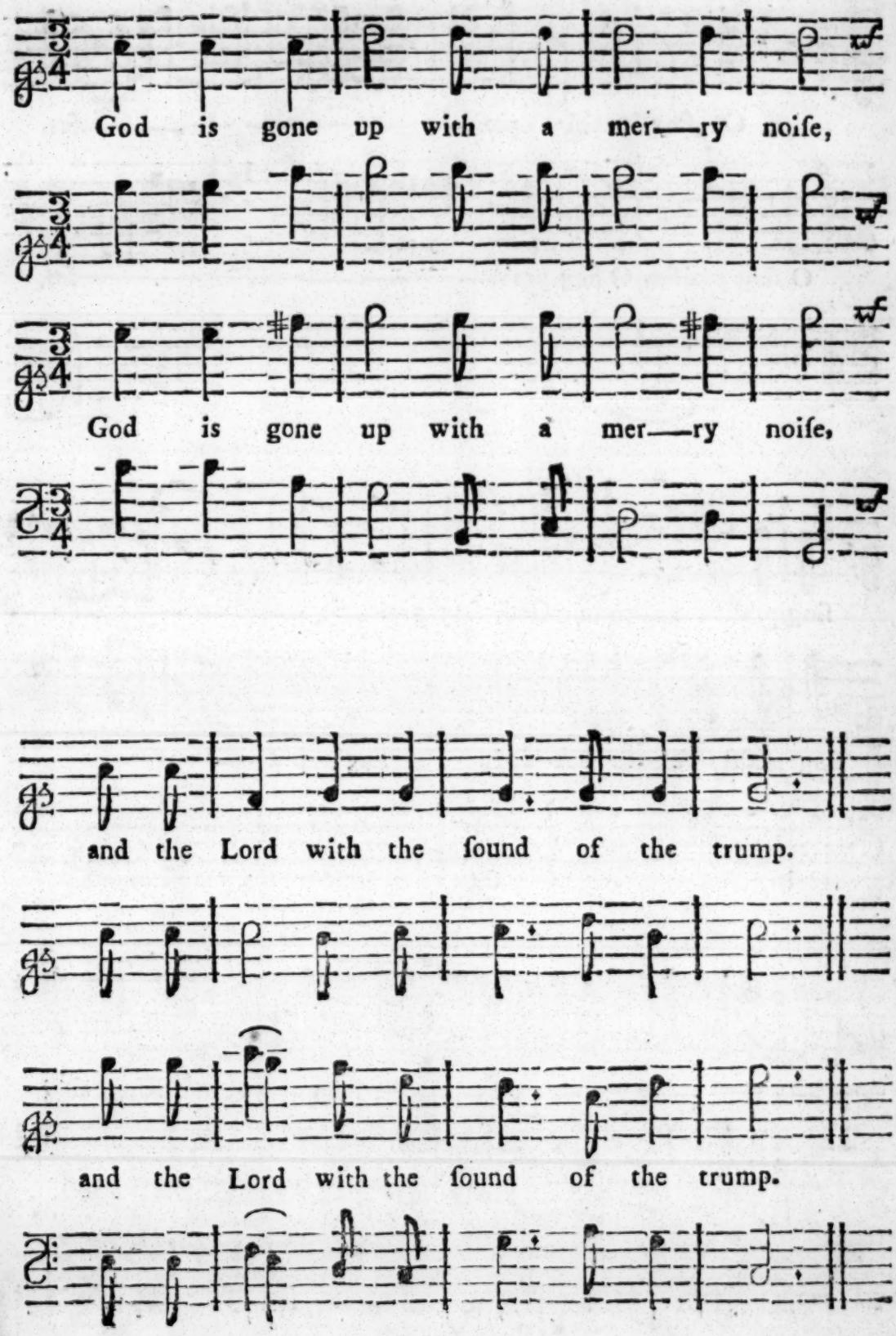


and the Lord with, &c.

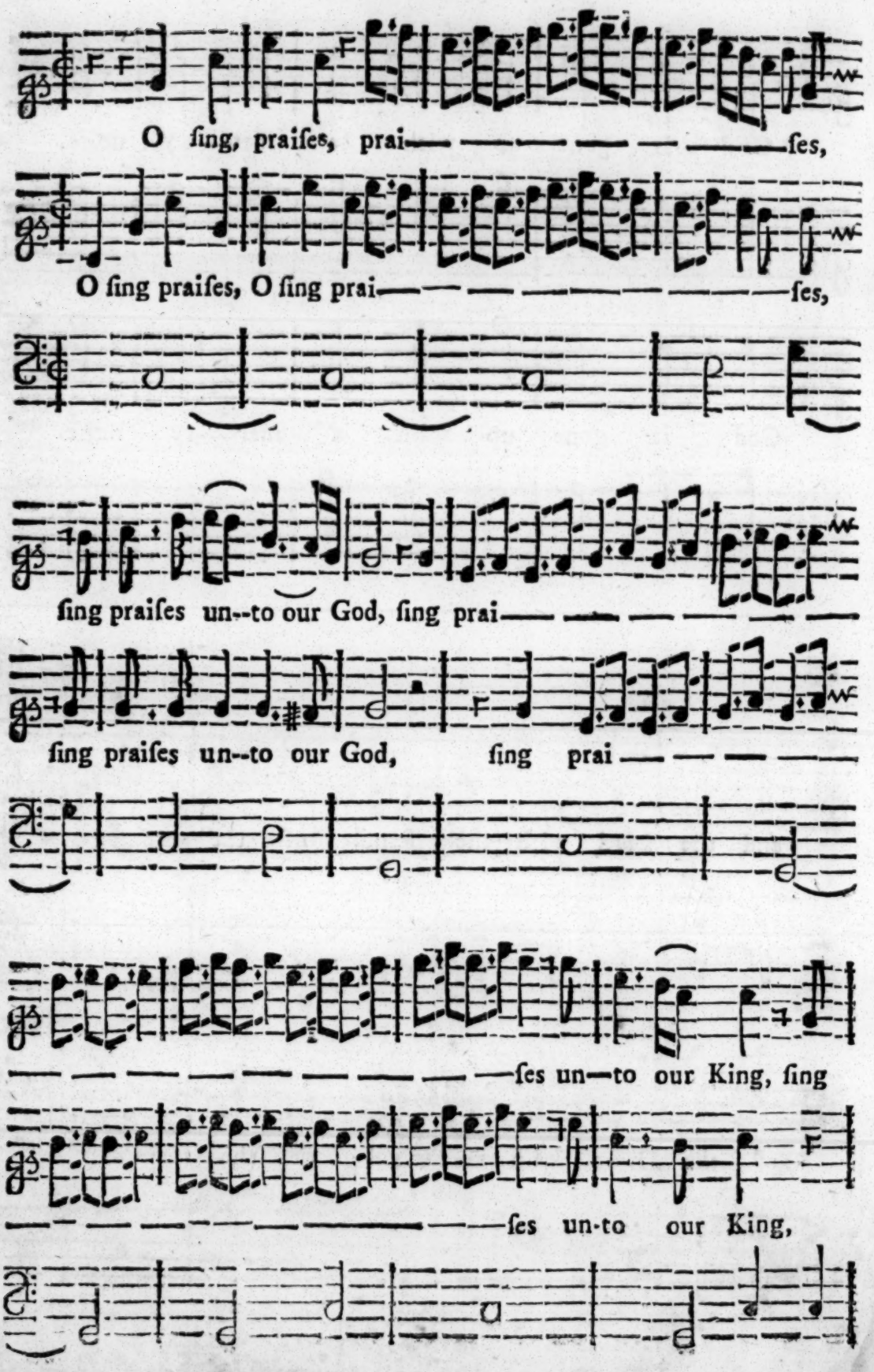
CHORUS.


God is gone up with a merry noiſe, God is gone up with a
God is gone up with a merry noiſe, God is gone up with a
mer—ry noiſe, and the Lord, the Lord with the ſound of the trump.
mer—ry noiſe, and the Lord, the Lord with the ſound of the trump.

Another CHORUS.



Verſe for two Voc.



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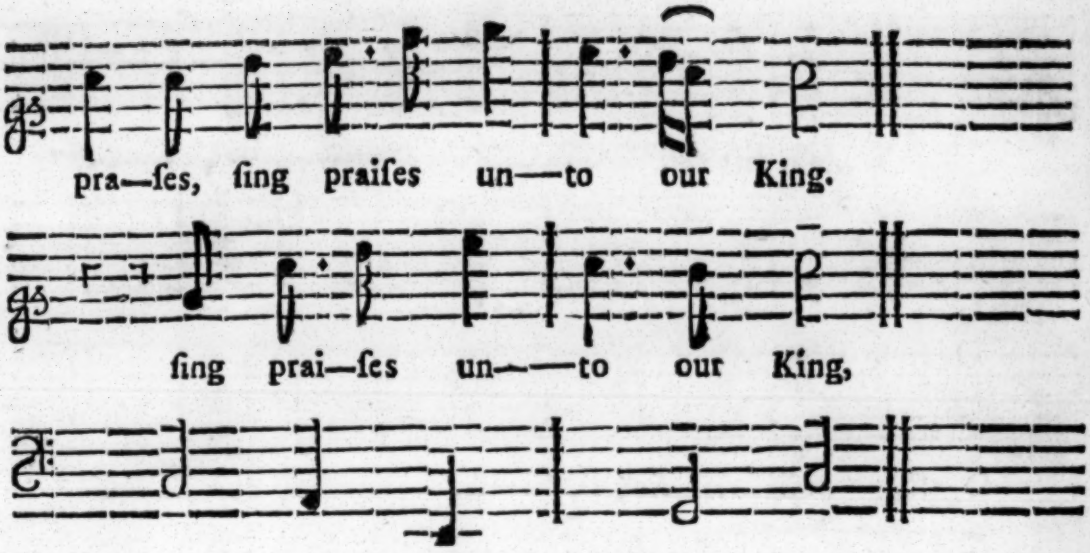
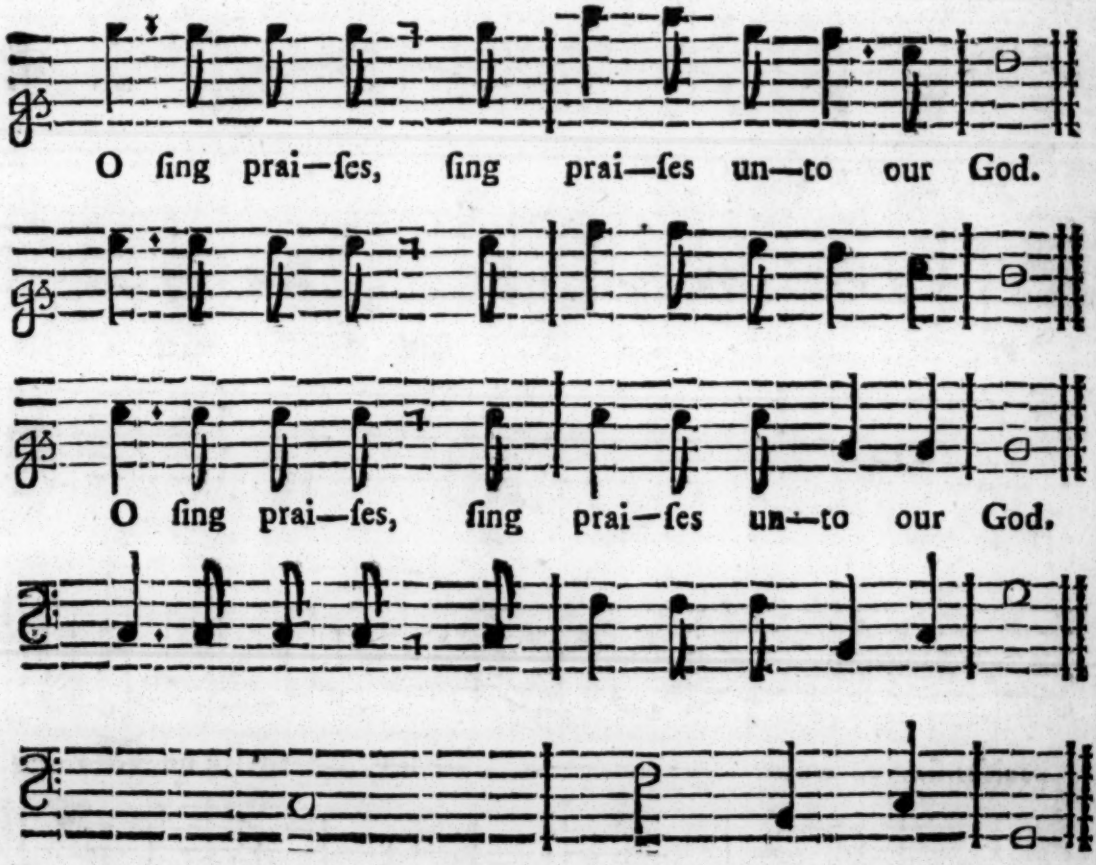


CHORUS.



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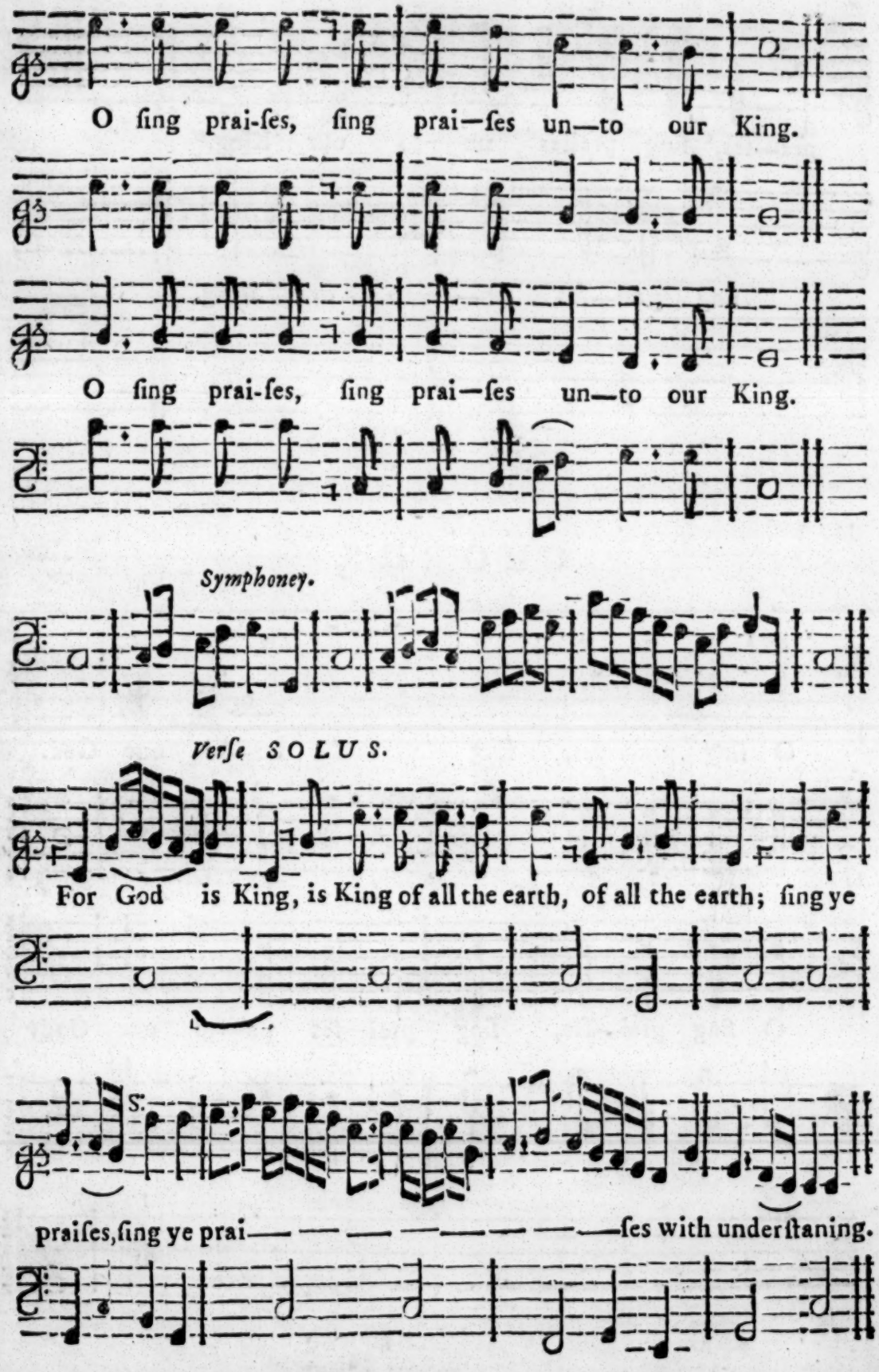
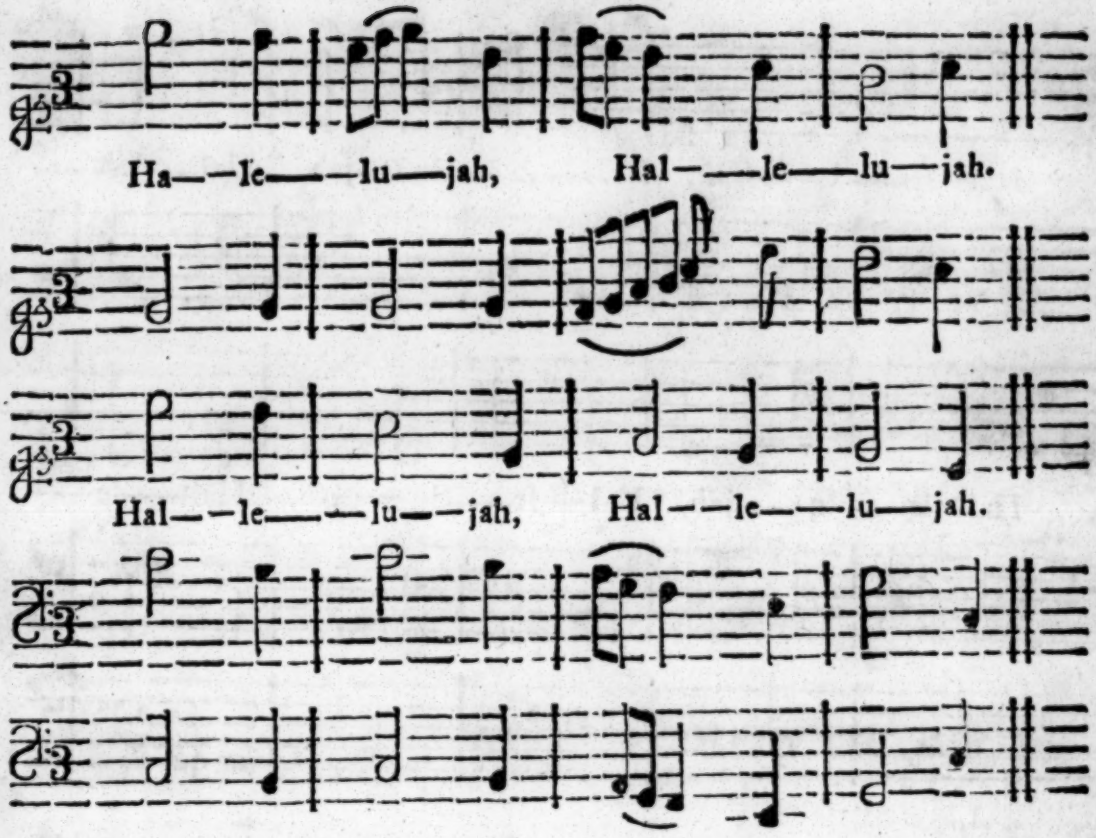
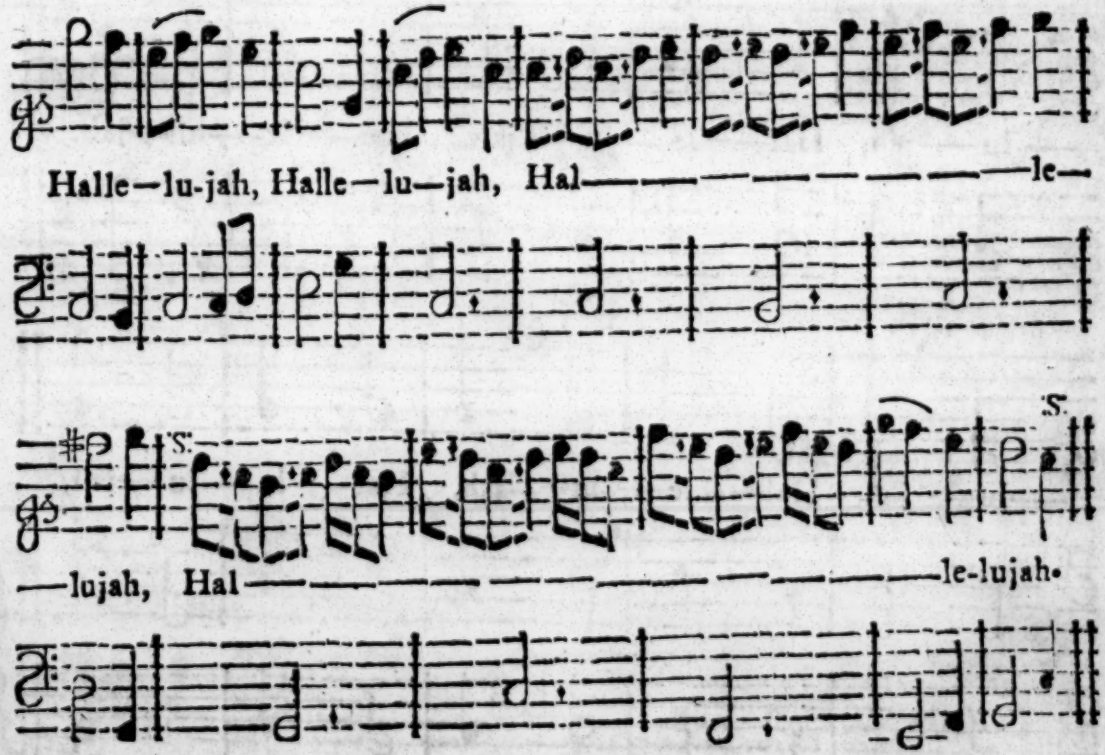

O ſing prai-ſes, ſing prai—ſes un—to our King.
O ſing prai-ſes, ſing prai—ſes un—to our King.
Symphoney.
Verſe SOLUS.
For God is King, is King of all the earth, of all the earth; ſing ye
praiſes, ſing ye prai— —ſes with underſtaning.

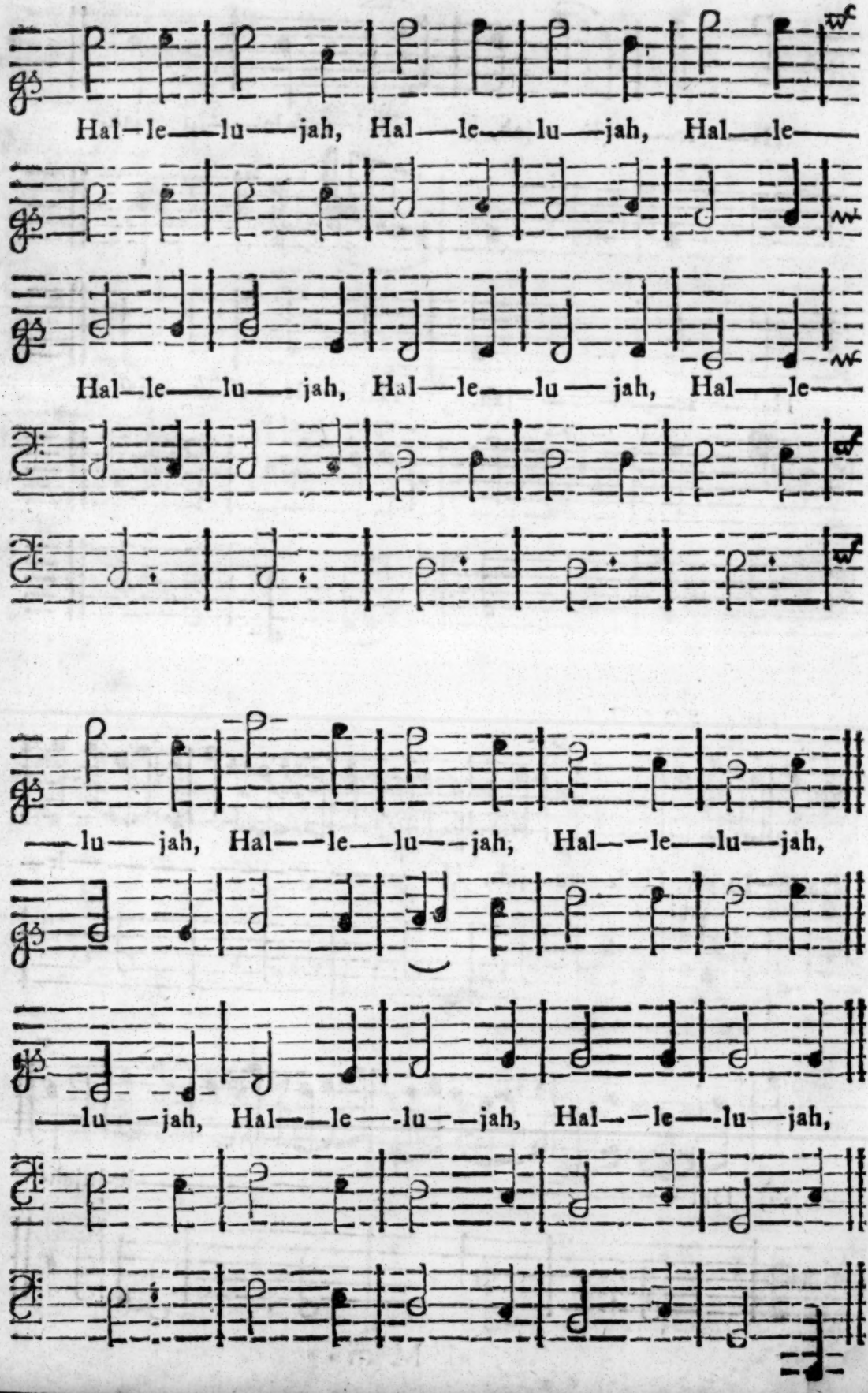
CHORUS.



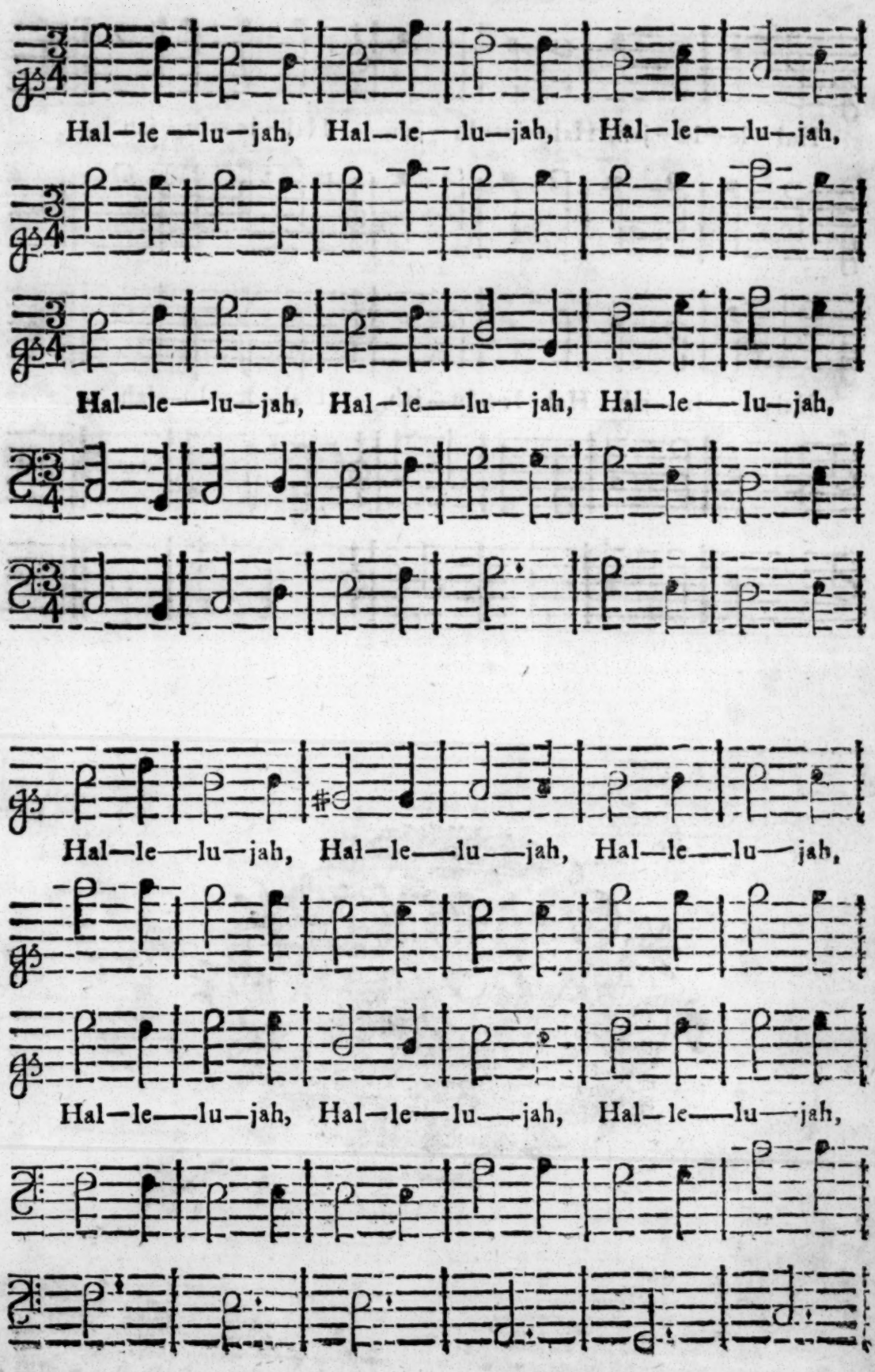
Verſe SOLUS.



CHORUS.


Hal—le——lu——jah, Hal——le——lu——jah, Hal——le——
Hal—le——lu——jah, Hal——le——lu——jah, Hal——le——
——lu——jah, Hal——le——lu——jah, Hal——le——lu——jah,
——lu——jah, Hal——le——lu——jah, Hal——le——lu——jah,

Another CHORUS.



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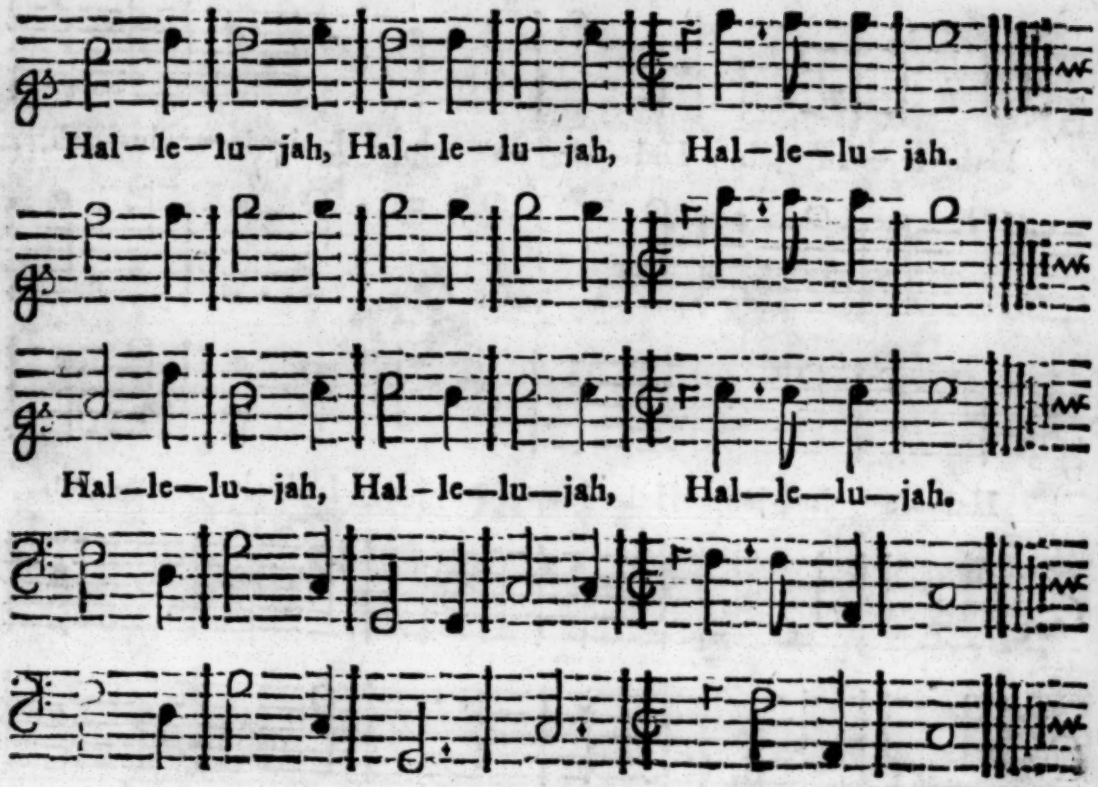
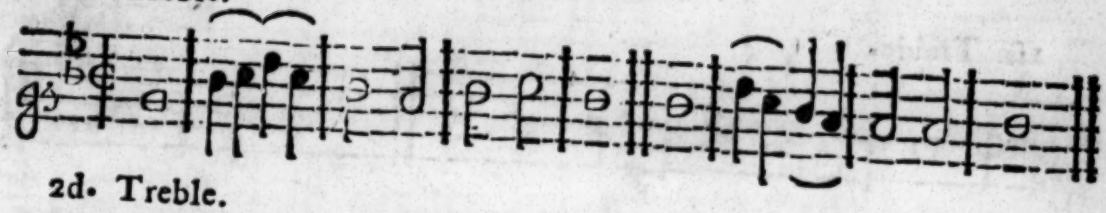
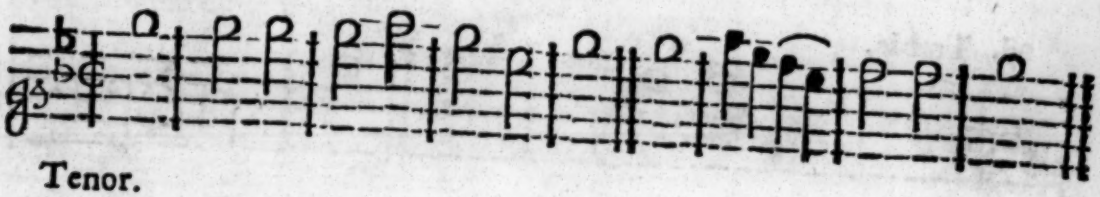

Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah.
Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah.

Isle of Wight Tune. Common Metre single.

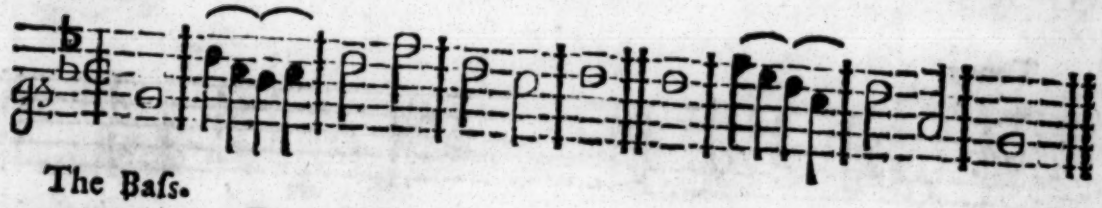
1st. Treble.



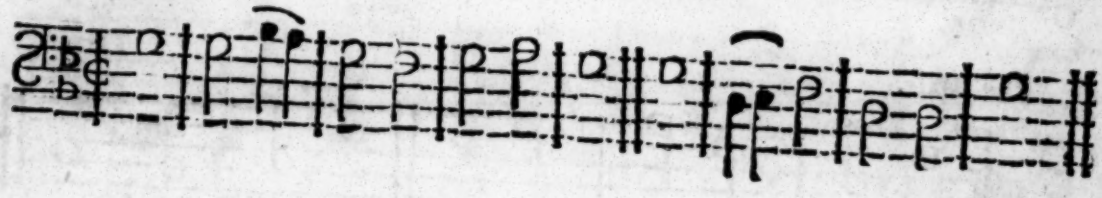
2d. Treble.

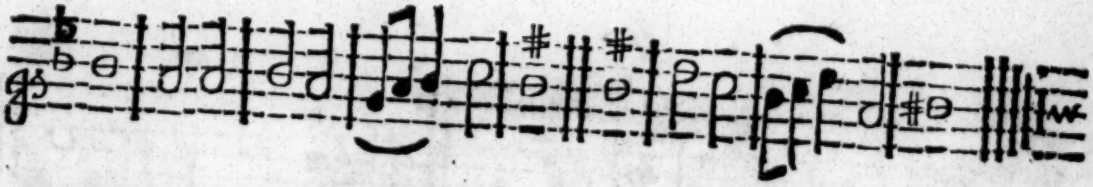


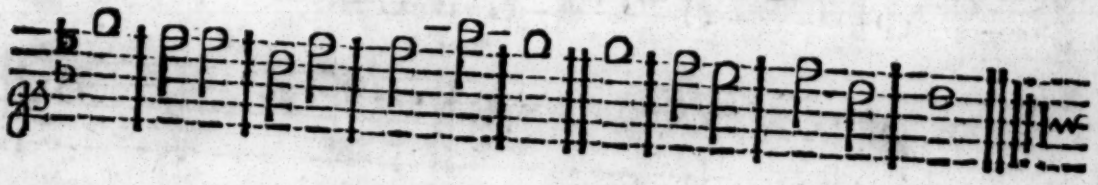
Tenor.

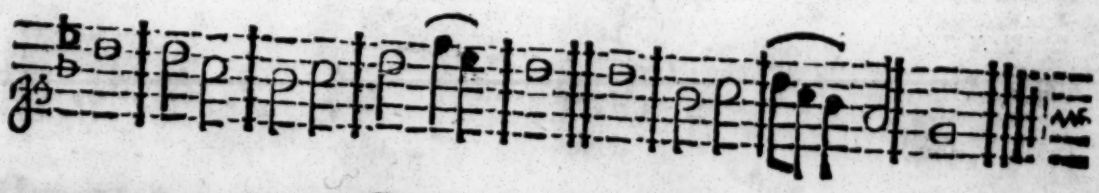


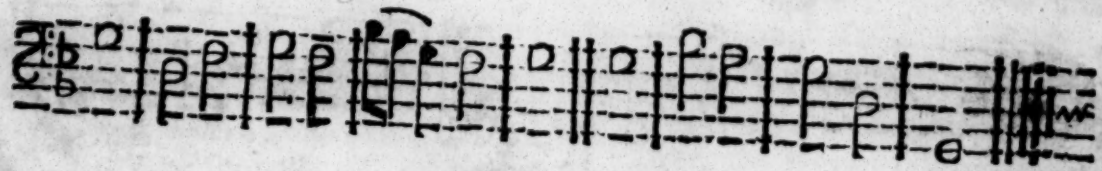
The Bass.





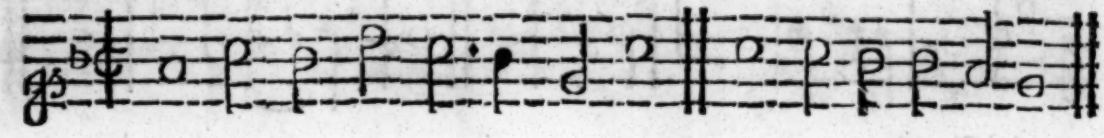




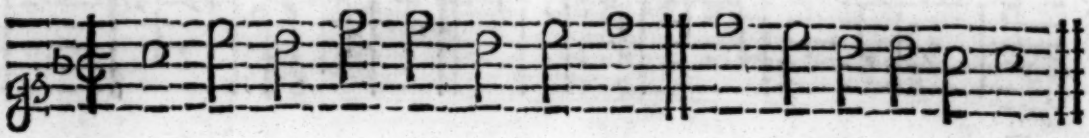


The 141ſt. *Pſalm Tune.* Common Metre double.

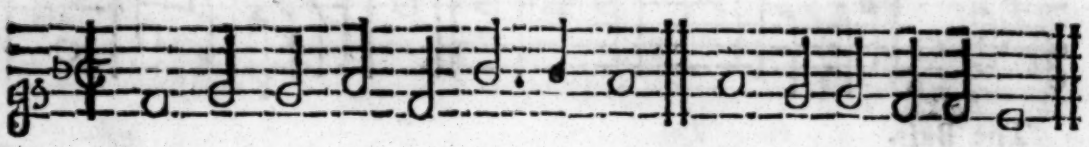
1ſt. Treble.



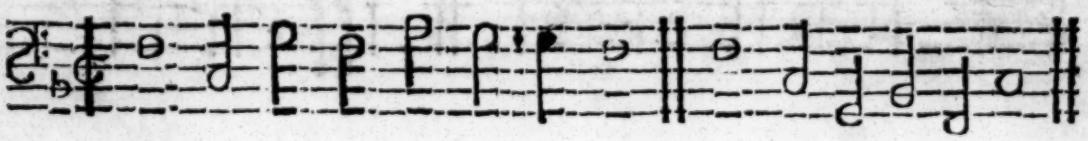
2d. Treble.

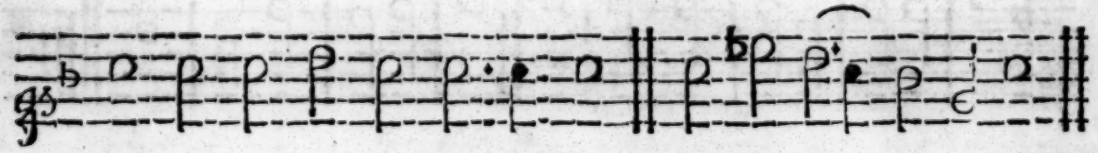


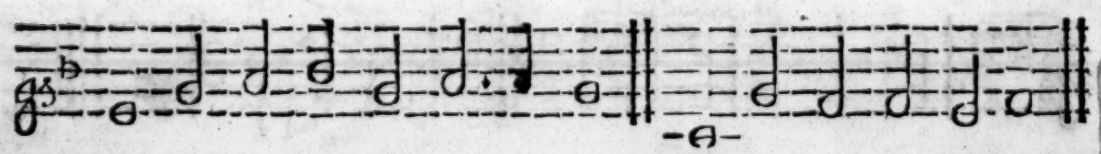
Tenor.

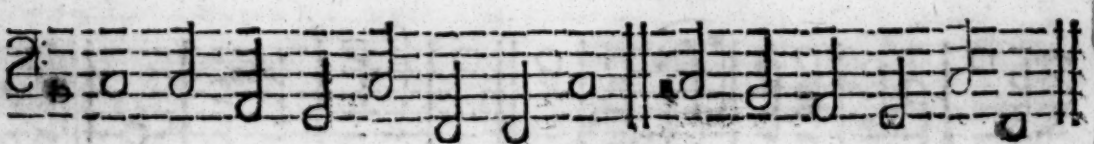


The Baſs.



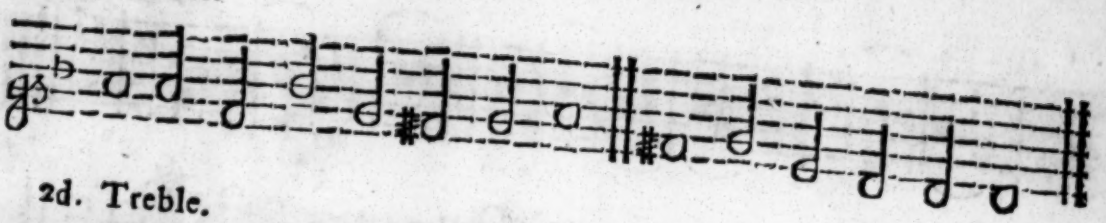




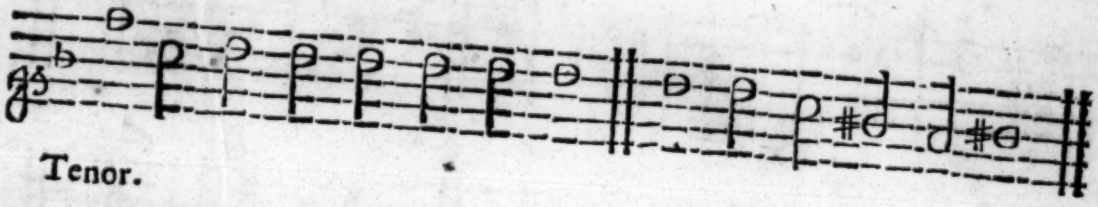


Common Metre double.

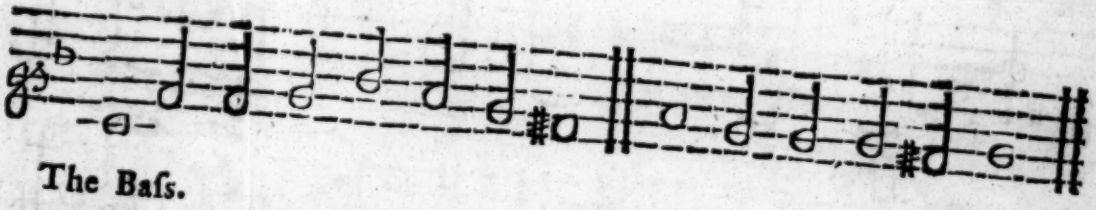
1ſt. Treble.



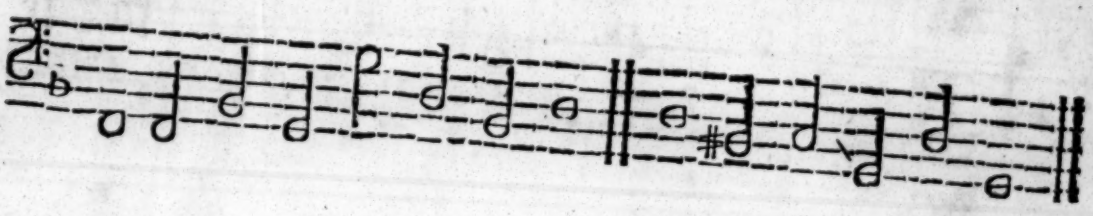
2d. Treble.

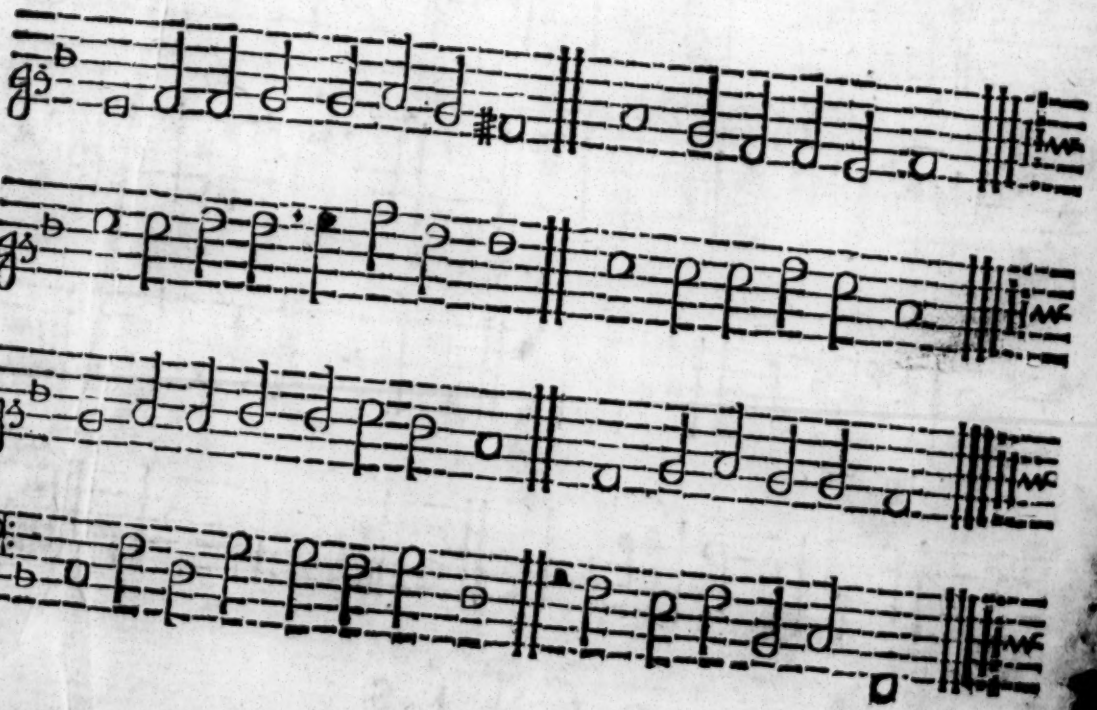


Tenor.

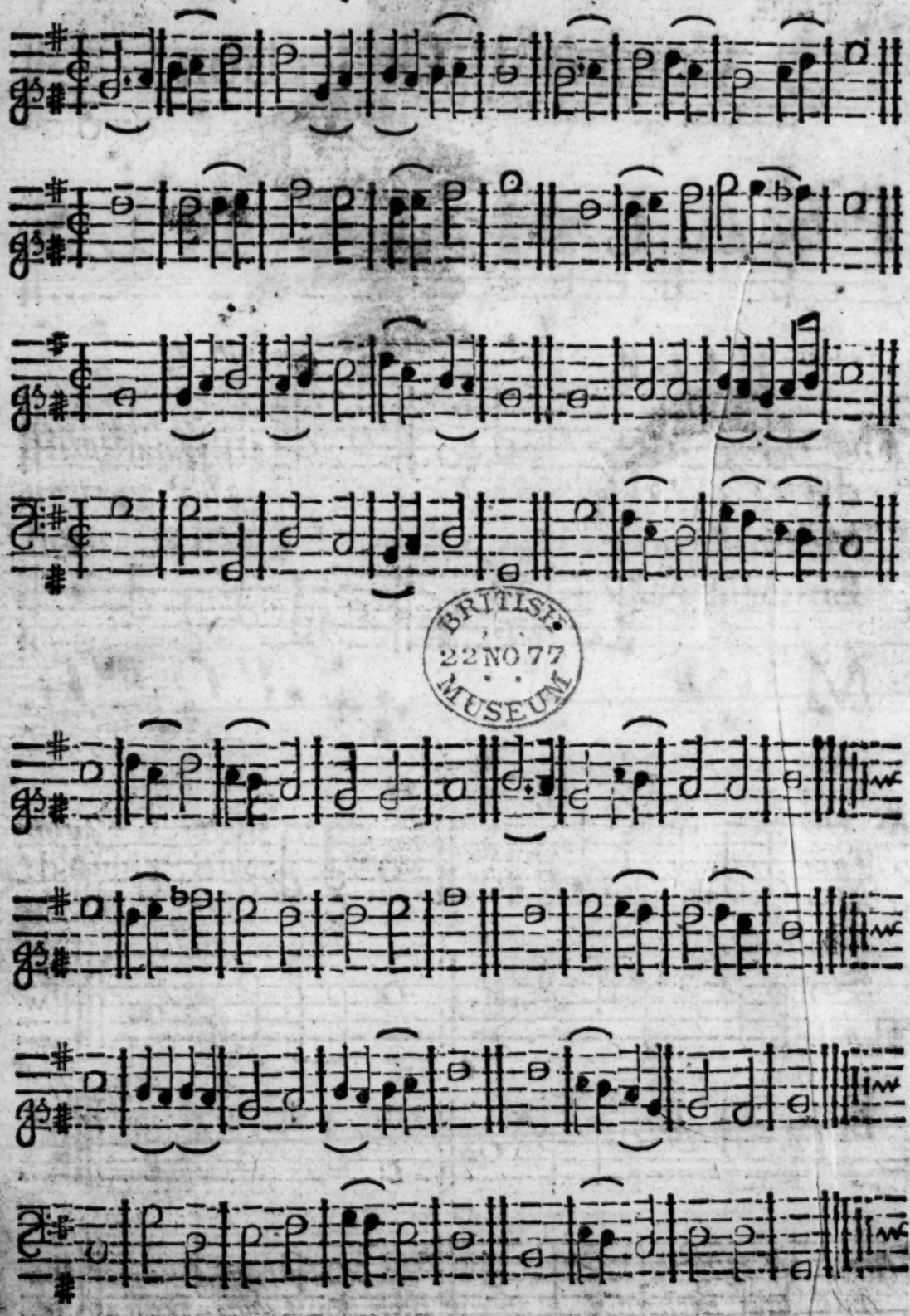


The Baſs.





St. *Alban's Tune.* Common Metre single.



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